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Diversity, Equity & Inclusion from the African Design Diaspora

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Letter from the Chairman's Desk | **Sunil Bhatia, PhD**

Greetings for a Merry Christmas and prosperous New Year 2022.

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I was attending a lecture on physics and the teacher was informing the class 'Nothing can be created or destroyed even at the atomic level.' At that time I could not imagine the role of this statement in the development of humans and was focusing on scoring good marks in class. I realized the real meaning of this statement of nothing can be created and destroyed at any level after attaining maturity in life and realized our ancestors for progress were left with the only option of 'change the form'. I am surprised by the wisdom of our ancestors who at the very early stage of human development realized do not wander in search of what you have imagined rather translate by actions with available nearby resources. Real strength lies in changing form and creations and destructions are beyond our capability. Form changing is the secret of the progress of development.

They observed that anything changes form in its own way because of biological or environmental effects but later on human intervention helped in changing form to the next different level. This thought revolutionized the human, proved the separation point and superiority from the rest of the living beings. The need for basic requirements was compelling for day-to-day living or imagination of things might have forced wandering in search of it but all proved in vain. Wandering played a crucial role in the development of the opening of the faculty of human minds. Other side animals wander but prefer to stay safe within the physical limit of the herd. That set a considerable amount of boundaries and never dared to cross the limit and experiment with it. This narrow thought of animals made scarcity of food within living in its own set of boundaries. Creating a mental boundary for acceptance for whatever is available and no effort for change of form resulted in focussed on developed senses for item is edible or not. The limited effort of search led to the scarcity of foods, forced for the devised more cruel method for snatching from others but never allowed and prohibited for thinking of some other areas or concept of cooperation and sharing was nowhere or buried in the cruel exercise of meeting challenges of hunger. Ancestors' wanderer nature helped in sharing with the needy and it led to the foundation of a caring and sensitive society. Later on, this concept was refined and led to think and act for the protection of other living beings.

Man is left with only option of changing forms and fulfilling this need led to the birth of designers in every individual. Everyone is attempting a change of form according to their own mental level

as well as available resources and collective efforts are resulting in the progress of human thought. Later on, people realized certain man made forms are not suitable for specific classes and were deprived of beneficiaries, so the idea of universal design surfaced.

Primitive people were with great wisdom and never wasted their energy because what they felt was required realized that it did not lie anywhere on this earth. The real humans surfaced as they looked for something that met their needs by focusing on the change of form, it might be possible it was not perfect but it did not discourage, but the idea of the scope of improvement worked as a catalyst for progress. I always tell my research students never to look for perfection, do what your capability and it will help others begin from where you have exhausted and left. Never imagine you are the only one who can think about the problem. In this world, nothing is perfect but it has the character of meeting your requirements. This principle is followed by our ancestors and worked for the scope of improvement. In modern times version of the software is nothing but the support of primitive thoughts.

When I brood over the design of computers out of the dust of the earth and am shocked with the capability of the human mind of arranging various types of dust particles in such a way it follows what humans assigned job. If dust is lying on the earth, it will not act on what humans direct. The design of automobiles is another surprise. Electricity was present in the form of lightning but human minds transform by designing various applications.

Nature acts in its own ways and sometimes man thought refused to entertain that work as it finds no benefits. Nature has 'deform' action that does not fit the scheme of man and the same turned to useful form as knowledge improved. When grapes or fruits decomposed naturally it was treated as waste and as knowledge improved we used it for making liquor out of this technique. Preparation of manure is based on decomposition useful for agriculture. Biological decomposition helps in changing form. To get desired form human intervention is required and man learned in the early stage of development that it can shape with natural force like fermentation, curdling with bacterial growth or external force i.e. physical strength or hammering or heating or extracting heat or use of pneumatic force. Form of water changes when heat is given and turns to steam. Other hand, the extraction of heat changes water into ice.

Nature survives with the philosophy of cooperation but other side nature has volcanoes, dust storms, tsunami that we treat as destructive forces because we are looking at everything in structure of balance sheet of profit and loss. I treat these forces necessary and help in taking the things to next level. When an

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earthquake strikes and impact is so high that the entire natural area ups and down and submerges under the earth and this process transform it into coal or petroleum. In reality, it is the process of transformation, and some species are extinct and create a space for new ones. Division of earth creates continents and transform for adopting new habitats and when these continents strikes create the highest peak of Himalayas mountain ranges.

Development has a cycle of form, reform, transform and retransform. In modern times, people are more emphasizing the transformation that is beyond changing form. Man biggest fear is changing form and death transform to that level no one able to think what form has acquired. When any person is attacked by some external biological elements that generate fear of changing form and struggle to maintain status qua or reform to its original form. He designed medicines and surgery for status qua. Human basic cells growths are under control and periodically it is replaced naturally with new one where human effort is zero. When cell go out of the control and random growth disturbs the nearby cells is known as cancer and human intervention is required for unwanted growth for retaining original form. Only effort is not to allow change of form of cells and brought under control by medicines and when condition further deteriorated left with option of surgery. Extensive human effort is visible in agriculture for desired change of form for human benefits. Next level is cooking that is completely man-made design for change of form for healthy and longevity of human.

I am thankful to Prof Ricardo Gomes who suggested few distinguished academicians from Africa for our special issue of Declared Designer of African Origin- 2021. Our presence was not much but we succeeded in Publishing five special issues covering contribution of African designers and showcasing their works. The concluding issue of year 2021 of African origin designers is by Guest Editor Prof. Ricardo Gomes of San Francisco State University, USA.

Lambert Academic publication for celebration of 150th special issue by publishing a book by compiling editorials "Design For All, Drivers of Design" translated in eight different languages from ENGLISH into French, German, Italian, Russian, Dutch and Portuguese. Kindly click the following link for book. "Morebooks", one of the largest online bookstores. Here's the link to it:

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Enjoy reading, be happy, and work for the betterment of society.

With Regards,
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Guest Editor | **Ricardo Gomes, IDSA**

Forward | "Diversity, Equity & Inclusion from the African Design Diaspora"

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It is my honor and pleasure to be the Guest Editor of for the Design for All (DFA) Institute of India, December 2021 Vol-16 No-12 Special Issue: “Diversity, Equity & Inclusion from the African Design Diaspora.” This is the fourth time that I have been offered the welcoming, and challenging, editorial opportunity to be a part of this inclusive online publication, by the DFA publication Chairman, Dr. Sunil Bhatia. The Design for All Institute of India has been a wonderful informational open-resource to share diverse perspectives relative to the inclusive, universal and holistic design practices, and principles that constitute our field.

Diversity, Equity, and Inclusion from the African Design Diaspora is the framework of the driving principles, critical theories, manifestos, and storytelling narratives that comprise the content and context that are part of the literary works of this special journal. The December 2021 issue highlights and features some of the exemplary literary creative works of seven (7) outstanding distinguished academic scholars, art historians, communication strategists, product and visual communication designers from the African Design Diaspora. The institutional and professional user experiences that these writings herald, address the co-operative community partnerships, shared knowledge and social-environmental change that we seek to place at the forefront in the BIPOC communities, institutions, and professional creative workplaces that we represent and serve. These are the CORE values for promoting Design, Equity and Inclusion for the health, prosperity, and well-being.

As the invited Guest Editor, my objective in soliciting an acclaimed compilation of writers, was to redefine, reclaim, and qualify the notion and validity of “Diversity, Equity and Inclusion”(DEI) from the African Diaspora perspective. Today the impact of DEI has become the “feel good” phrase in our country and the world. The notion of DEI has become a mainstream conventional “pacification” campaign, by many patronizing “mea culpa” tech start-ups, Fortune 500 Companies, ivory tower institutions that have benefited from centuries of institutional and systemic racism. In the U. S., the aborted post-Civil War Reconstruction period, Jim Crow segregation, reparation rejections, redlined housing and financial assets, and racist (in)justice systems, cannot be erased or placated by DEI proxies with limited authority, financial access, or political lobbying clout to represent those who have historically under represented and excluded.

It is my honor to bring together such a distinguished group of African Diaspora Art and Design creatives to share with the readers, These writings expand, enhance and explore the DEI domain from its placated mainstream convention, and painful historical and institutionalized reckoning, and reveals a more candid, unapologetic, positive initiative, and visionary reality, that takes us full-circle towards an empowered, sustainable and impactful leadership manifestation.

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This special issue starts with **"Please, Just Shut Up and Listen,"** by Ayana Airakan-Mance, in Ch. 1 which is a historical, contemporary, and visionary challenge that is an awakening account of the development of systematic political doctrines, policies and principles of the United States that serve as the foundation for the criminalization and commodification of African Americans in use today.

In Ch. 2, **"The Being and Becoming of African Diaspora Art,"** by Jacqueline Francis, takes us beyond the designated mainstream "generic label(ing)" of African Diaspora Art to a more empowered and definitive institutionalizing process that establishes and formulates an epistemological construct of "…cultural consciousness that is meant to supersede other powerful identifications and narratives of political association."

In Ch.3, **"Design Leadership: Now What?,"** by Jennifer Ritter, establishes a critical manifesto that poses the difficult question as to "How," do we begin to measure, quantify, and properly assess true equity in the design academic, industry and community workplace. More importantly, the answer to this question is deemed to lay within the monolithic privileged sources that are driven and directed by the same leadership, that is pervasive in the professional landscape of our design firms, industry, tech startups, academia and institutions. The "Now What?," manifesto remains an incomplete challenge for our readers to ponder, activate, play – fast-forward, and take the lead!

In Ch.4, **"…the Forest for the Trees,"** by Steve Jones, takes a critical, historically well-known, appropriation, exploitation, and commodification of African, Black, indigenous art, music, and material culture by colonist, pirates, traders, marketing profiteers, at the expense, or exploitation of the "locals." In Steve Jones' case review, the Jamaican Street Culture. Everyone wants to jump on the "Brand" Wagon, at the tune of the exploited source, with little, or no royalties, Jones, brilliantly, and critically, calls it as he sees it from the forest for the trees.

In Ch.5, **"The Need for Belonging in Innovative Practice,"** Eric Anderson also presents compelling and challenging questions relative to how one measures, and evaluates the success, or effective delivery of Diversity, and Inclusion (D&I). Anderson contends that introducing the principle of "Belonging" can be a viable equity filter, or rubric in enhancing, the accountability, viability, and validity of Diversity & Inclusion measures in innovative practice. He also counters that, "…. As the work evolves, we must not lose sight of the goals and value of

diversity and inclusion; rather, we must address ways to deliver on its promise more effectively and expediently"

In Ch.6, **"I Am More Than My Pain: Alternative Framing Strategies In Design,"** Lesley-Ann Noel "frames" strategies that work well into Diversity, Equity & Inclusion. This paper demonstrates very ingenious, and insightful pedagogical nuances into perceptions of perceived problems, "pains," or challenges that are formulated upon, "How YOU Frame it!" One can confront, ignore, disguise, reframe, reposition, or crop-out, flaws, imperfections. It brings me great pleasure, elation and inspiration to present and share with the DFA readers Prof. Noel's Insightful design mindset, pedagogy, and "Framed" Perspective on Life! She, "…encourages designers to problematize the concept of the pain point, and consider more creative frames for design challenges." We encourage you to join Dr. Noel and our Design Diaspora in broadening your horizons beyond the prescribed conventional viewpoints.

In Ch.7, **The HUE Collective, "Radical and Liberatory Spaces,"** by Michael Grant, we wanted to conclude our African design diaspora compilation with a closing paper that addresses the inspiring visionary initiatives and efforts of a group of Young Black Creatives. This storytelling overview, establishes the foundation of the Hue Design Collective, and subsequent series of unique "Unconference," Summits. These intimate, informal and creative safe space gatherings for Black designers have been characterized and distinguished within the context of a stimulating, creative, and engaging community environment that identifies, reflects and supports the black experience and lifestyle.

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Conclusion:

I would like to take this opportunity to recognize and thank all of the contributing Writers, Creative Sages, Community Partners, Design Activists, Faculty Colleagues, Students, and conscientious "Allies" who have made Diversity, Equity and Inclusion, not just a viable term, but an invested catalyst for social change, impact, and leadership for our future generations to intuitively embrace.

I want to particularly, acknowledge my brilliant Publication Design & Layout Art Director, alter-ego Lecturer faculty colleague, who always kept me in-check, Ayana Airakan-Mance; my Cover Design & Layout Design Archive Research Assistant, Samrat Sharma; and my Copy Transcription, Design Archive Research Assistant, Andrew Basayne. I would again, also like to extend my appreciation and gratitude to the writers and contributors responsible for creating a compelling collaborative publication statement that has given greater dimension, meaning and significance to advancing Diversity, Equity, and Inclusion from the African Design Diaspora. Your social consciousness, creative work and dedication to being the design stewards of our global society, is awe-inspiring and magnificent. I would be remiss, if I didn't note that, the distinct majority of the literary contributors are composed of dynamic women.

I would also again like to thank Dr. Sunil Bhatia for not losing faith in me in providing the opportunity to be a Guest Editor with the Design for All Institute for a fourth time! Congratulations Dr. Bhatia to your commitment, dedication and inclusiveness in making this humble publication open and truly representative of the "ALL" that graces the moniker of your global publication!

I would also like to dedicate this collective African Design Diaspora, DFA issue, in the Memory of the recent passings of bell hooks, prolific author and notable feminist; and Greg Tate, writer, musician and cultural critic.

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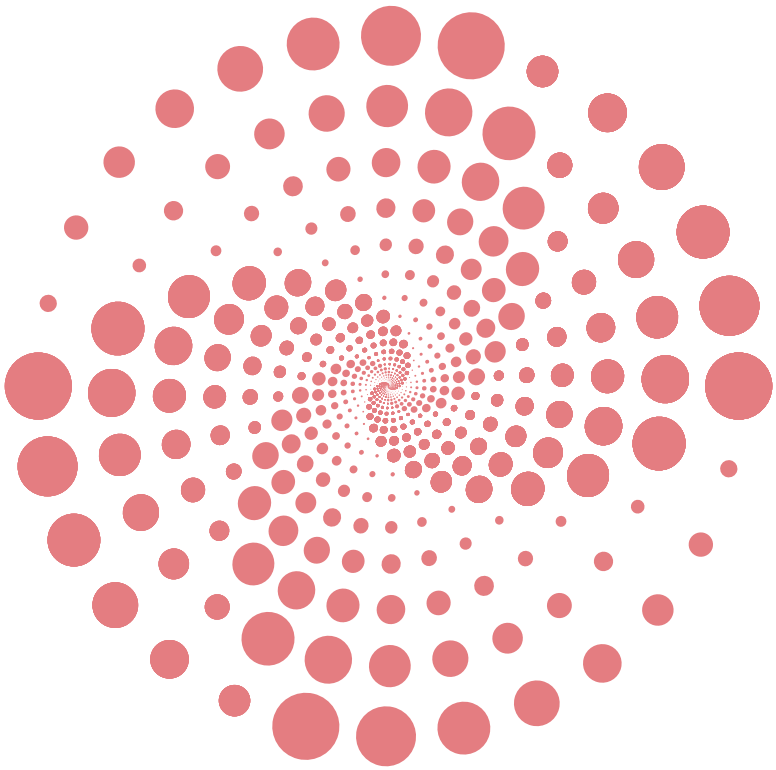

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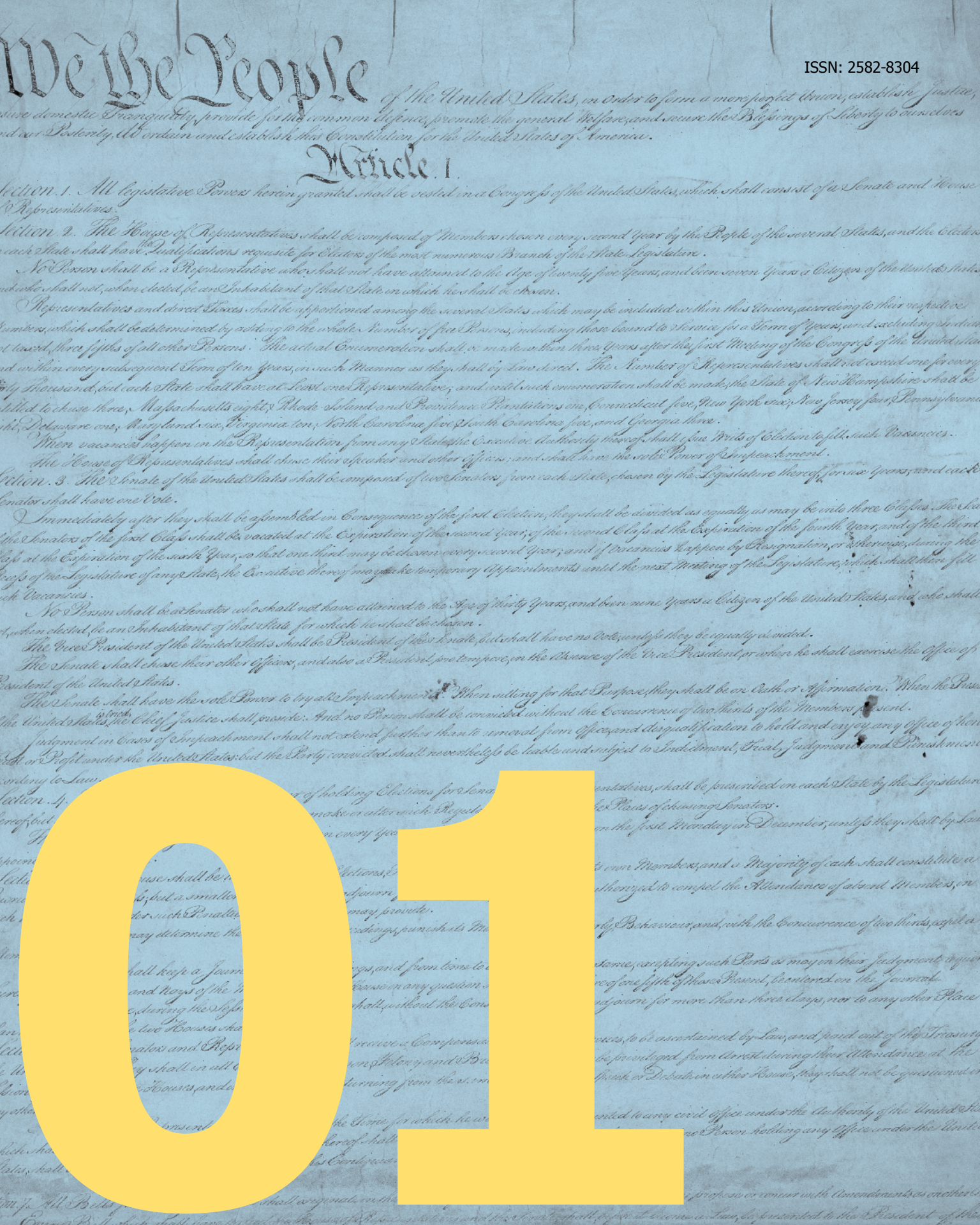

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Please Just Shut Up and Listen!

By Ayana Airakan-Mance

In the summer of 2020, Arne van Oosterom of the DesignThinkers Group invited me to speak at their Wednesday Web Jam series on the recent spite of police killings of Black people. The invitation came after I had shared with a colleague, “You know we are tired of having this conversation... and we’re not just recently tired, we’re 400+ years tired.” A white policeman had murdered George Floyd in Minneapolis, Minnesota, a month before. That murder and those of other unarmed Black people were weighing on our hearts and minds. Below is a adaptation of my talk: **Please, Just Shut Up and Listen!**

Can Design Thinking service the creation of “Empathy” for “Others”?

How do you apply empathy to people whose stories make you feel uncomfortable? This is the overarching question today. In talking with Whites, I find many are uncomfortable, very uncomfortable. They feel attacked when faced with how America”s unholy past with slavery remains alive in a system of racism that results in violence against Blacks today.

They don’t know how to hear or listen to hard stories, to our stories. Hence the title of this talk.

So, why are police killing Black people?

This is a painting of the 2nd Continental Congress in 1789, when this country was being formed.

These White men formulated concepts that were noble and wise in the Constitution of the United States: to form “a perfect union”, “establish justice and ensure tranquility,” and “secure the blessings of liberty to ourselves and our posterity.”

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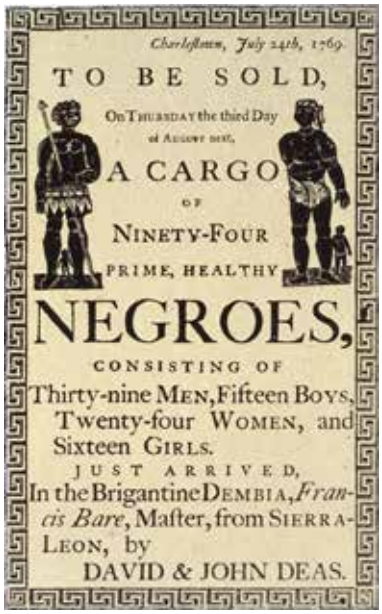
This new union was based on principles outlined in America's 1776 Declaration of Independence from England, which had exalted the "pursuit of Life, Liberty and Justice for All," and pronounced that "all men are created equal."



But all men weren't created equal in the English colonies, nor would they be in the new United States of America. Slavery–the ownership of human beings by other human beings–was a way of life that enriched landowners in this new land of liberty. Some human beings were specifically excluded from these lofty principles on which the US was founded. Black slaves remained property to be bought and sold.

Blacks had no control over their own bodies. Sold at auction like farm animals, brutalized to "tame" them. Black women were forced to nurse their enslavers' babies—who would grow up to be the women's future enslavers. Slave-owning White women rarely nursed their own babies.

In 1863, two years before the end of the Civil War, Abraham Lincoln delivered the Emancipation Proclamation, purportedly freeing slaves.

Our country was in turmoil, but the end of the Civil War offered hope.

Reconstruction, as the 12 years after the Civil War were called, lasted from 1865-1877. Progress seemed at hand with the passage of the 13th Amendment abolishing slavery.

The 14th and 15th Amendments also guaranteed citizenship and protection of rights. At first Black men could vote and be elected to state legislatures.

But the 13th Amendment contained a loophole… "slavery should not exist...except as a punishment for crime whereof the party shall have been duly convicted."

The 13th amendment to the United States Constitution provides that "Neither slavery nor involuntary servitude, except as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction."

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Whites began enacting laws that criminalized activities like "loitering" (sitting or standing in public), refusing to sign yearly labor contracts, talking to or looking wrong at white people. "Black Codes" limited the migration of Black people to other states. Whites at this time justified their terror in service to what was called the "Lost Cause."

Black Codes were reinforced by the terror of the Ku Klux Klan (KKK), whose principal weapon was lynching. When today's racists want to threaten Blacks, a hangman's noose is still their signature warning.

Black people were arrested and severely sentenced for minor transgressions, thus becoming criminals, and being forced into laboring for free—again. AND, with criminal records, losing many of the rights they had just gained. Police harassment of Blacks for minor traffic offenses, for crimes like selling cigarettes, for failing to signal a turn, are the modern-day equivalent of those laws.

Over the past eight years there has been an awakening about the killings of Black people by police. Every week or every day there seems to be another Black person killed by vigilantes or the police—in fact, what brings us here today is the killing on May 25th of George Floyd or rather the video that allowed the world to witness his killing.

A cell phone video made the world witness the agonizing final eight minutes and 46 seconds of George Floyd's life. What resonated with Floyd's death was that he was, at the time, just the most recent Black killed by police over the course of two months. Eight Black people had died at the hands of police or white vigilantes during this period. There's a direct link between what happened to George Floyd, Breonna Taylor, Ahmaud Arberey, Trayvon Martin, 12-year-old Tamir Rice, and 7-year-old Aiyana Johnson and the Jim Crow laws, and Black Codes that resulted in those gruesome lynchings decades ago. That racist subtext courses throughout American history and erupts before an outraged world today.

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> *Large racial and gender wage gaps in the U.S. remain, even as they have narrowed in some cases over the years. Among full- and part-time workers in the U.S., blacks in 2015 earned just 75% as much as whites in median hourly earnings…*
>
> *From: Pew Research Center: July 1, 2016*

The difference today is that exposure by mainstream media and social media outlets has brought these acts of violence based in blatant racism directly before the eyes of the world. The talking heads who are "talking" about these acts use "safe" terms such as unconscious or implicit bias–that the underlying racism causes people unconscious of their own bias to commit today's horrors.

The arrest of two Black businessmen in a Philadelphia Starbucks in 2018 focused a spotlight on unconscious bias. As the men waited for the arrival of their white colleague, the store manager called the police–because the men hadn't ordered. Upon arriving, the police arrested the two even though they explained they were just waiting for their associate. Just as the police were removing them, the white associate arrived, verified the men"s account, and asked the police why his colleagues were being arrested. Without responding, the police continued the arrests.

Mainstream media labeled the manager's reaction "unconscious bias" based on preconceptions that people hold about those who are different from them. That the men were Black and hadn't yet ordered was seen as a suspicious activity by the manager—and by the police. These actions seem unconscious because they are so prevalent. They are based on inherent prejudices that are centuries old. Starbucks closed all their locations for a week after this event to hold "Unconscious Bias" training.

We all hold unconscious beliefs because seemingly, we as human beings need to categorize.

Unconscious biases are social stereotypes about certain groups of people that individuals form outside their own conscious awareness. Everyone holds unconscious beliefs about various social and identity groups, and these biases stem from one's tendency to organize social worlds by categorizing.

Unconscious bias is far more prevalent than conscious prejudice and often incompatible with one's conscious values.

Have you ever experienced or exercised unconscious bias?

I have been on the receiving end of unconscious bias—not violent but grating nonetheless. I was at a professional networking event in San Francisco, where I have lived and worked for many years. One of the white guests with whom I was in conversation asked me how "the traffic was coming into San Francisco from Oakland." Oakland is a city east of San Francisco. By this time, the Black population in San Francisco had dropped to 7% from the highest percentage count of 12%. Oakland at the time had a robust Black population of around 20%.

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I was confused by her question because no one had talked about where we lived or worked. This assumption, from my understanding, is a demonstration of unconscious bias. San Francisco's Black community has been diminishing, but there are still a few of us living here. I looked at her, probably with surprise and annoyance, and told her that I didn't know how the traffic was because I live and work in San Francisco. Other times, I've been told I don't "talk Black;" I have been asked where I'm from, because I don't fit others' boxes/stereotypes.

Unconscious bias is the result of systemic racism. What is systemic racism?

Recent college graduate Kennedy Mitchum petitioned dictionary publisher Merrium Webster to enhance the definition of racism "as a system of advantage based on skin color." We now know the term white privilege. White privilege alludes to this concept. Mitchum persisted in her request, and Merriam Webster agreed to change the definition. So how is Merriam Webster now defining racism?

1. A belief that race is the primary determinant of human traits and capacities and that racial differences produce an inherent superiority of a particular race.

2. A doctrine or political program based on the assumption of racism and designed to execute its principals.

3. Racial prejudice or discrimination.

Numbers one and three are the school book definitions. Number two"s definition begins to look at racism providing a systemic structure, doctrine or program based on inherent biases. In the U.S., it is a political or social system founded in white privilege.

The wealth gap between Black and white households continues to grow. It's not getting better, it's getting worse.

The cause of this disparity is the inherent systemic racism built into educational systems. If we look at a city like Montclair, a wealthy hamlet adjacent to Oakland, we can begin to see the disparities in the qualities of education between the two cities. Property taxes fund the schools. Wealthier Montclair produces more taxes for its schools. The properties in primarily Black neighborhoods in Oakland or San Francisco are not as valuable, thus not providing the school system enough funds for more robust resources for their schools. There is great disparity of resources between school districts and neighborhoods.

Even though schools were desegregated almost 70 years ago, segregation still exists due in part to this use of local property taxes to fund corresponding schools. Were property taxes evenly distributed, all schools would receive equal funding. This disparity in education leads to societal disenfranchisement of Blacks and communities of color. Children do not have access to resources to better themselves. These areas become school-to-prison pipelines.

City governments and banks have deliberately devalued neighborhoods/communities of color through the practice known as Redlining. Redlining is when these institutions draw a red marker around the areas where they will invest or where they will divest. This egregious practice has been horrifically detrimental to Black neighborhoods–and prevented Black Americans from fully benefiting from the wealth of property ownership.

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How might we use research skills to address our unconscious biases which drive systemic racism?

In closing, how can we use Design Thinking to begin to look at crafting methods/structures for people to develop authentic allyship? How can we craft empathy especially for those whose stories make us feel uncomfortable? How can we look at the roots of this discomfort and see where it is coming from? Is it coming from our historical past? How can we show how the past lives in the present? How can we challenge these biases and develop allies? I like the concept of storytelling, to keep the conversation going. How can we help traditional power holders to allow others to develop their own power?

I'd like to finish with a quote from Deborah Willis's June 19, 2020, New York Times article called "Sources of Self-Regard, Self-Portraits From Black Photographers Reflecting on America".

> ***The aggregate wealth white households have held has historically far outstripped that held by the Black community. And while it has increased for white people since the 1980s, it's remained stagnant for Black people.***
>
> *From: Business Insider: July 8, 2020*

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Photographer Chester Higgins sums it up beautifully:

"Too often, African Americans are relegated behind the borders of indifference and extensive hatred. My people don"t feel safe. We are constantly being looted by the system–this has to stop. We did not invent structural racism in our society and can"t bring it down without allies. Who knows what tomorrow will bring, but I plan to keep standing up for the change that makes us all better people."

Chester Higgins Jr.
Brooklyn, New York

Source: https://www.nytimes.com/interactive/2020/06/19/arts/black-photographers-self-portraits.html

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“Cultural identity…is a matter of ‘becoming’as well as of “being.”

- Stuart Hall

02

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The Being and Becoming of African Diaspora Art

By Jacqueline Francis

By and large, “African diaspora art” is a generic label, presently applied with the purpose of broadly situating modern and contemporary artwork by people of African descent in discussions of African art, most often in connection with “traditional” West African ritual sculpture, installation, and performance. I focus on the work that this term has done or has been summoned to do in the US since the late twentieth century. This essay considers several artistic projects and critical and institutional missions linked to African diaspora art and culture: (1) a 1960s essay by art historian Robert Farris Thompson that organizes nineteenth-century material culture under this heading, (2) the black body as icon of the African diaspora in the work of US artist David Hammons from the1970s, and (3) the founding of the Museum of the African Diaspora (MoAD) in San Francisco in 2002. We are in the process of institutionalizing African diaspora art, situating it as a cultural consciousness that supersedes other identifications and narratives of association. We value and celebrate this epistemological construct, and, in doing so, reveal that it is also a social formation driven by doubts about racial and national belonging and the desire for a trans-formative signification and new, organizing logics of being.

By and large, “African diaspora art” is a generic label, often summoned to broadly situate modern and contemporary artwork by people of African descent and to connect it to “traditional” West African ritual sculpture, installation, and performance[2]. It is a valued and celebrated epistemological construct; it is also a social formation driven by doubts about racial and national belonging and the desire for a transformative signification and organizing logics of difference. We are in the process of institutionalizing African diaspora art, situating it as a cultural consciousness that is meant to supersede other powerful identifications and narratives of political association.

Rather than strain to define what African diaspora art is, I will examine some work that this term has done or has been summoned to do in the US in the late twentieth century.

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I consider artistic, institutional, and scholarly interventions that laid out and advanced the terms of African diaspora art as a category: (1)a 1960s - era essay by art historian Robert Farris Thompson that organizes nineteenth-century material culture under this heading (without naming it as such); (2) David Hammons's moves to cultivate an audience for African diaspora art,from the 1970s onwards; and (3) the founding of the Museum of the African Diaspora (MoAD) in San Francisco in 2002. Early on, Thompson and Hammons transformed the terrain, formalizing the content and practice of what they argued was a sociocultural and racial tradition, alternately termed African Atlantic, black Atlantic, and African diaspora. In many ways, their efforts drove an African diaspora visual turn that culminated in the call for institutions such as MoAD. To say this does not make them the principal architects, or the singular laborers, who, brick by brick, built cultural organizations dedicated to African culture.[3] But I do want to situate Thompson's and Hammons's projects as generative work that also brought significant pressure to bear on overlapping categories that signified black culture and ontological blackness, including African art and African American art.[4] For much of the twentieth century, African art and African American art designated objects to be studied, collected, and displayed, and these headings gained traction in many sectors of the cultural economy, from museums and auction houses to university syllabi and dedicated publications.

> ***Yes, I am political if it is a political statement to say that African-Atlantic culture is fully self-possessed, an alternative classical tradition...But I'm saying more than that. I'm saying that it is just as good.***
>
> ***—Robert Farris Thompson***

[5]Yet African diaspora art, and especially the conceptualization of what it is and what it does,has involved a set of operations that are different from those put in motion by African art and African American art, both profitably rooted in chronology, geography, and history. In the present, the distinctiveness of "African diaspora art" lies not only in what it embraces and lays claim to, but also in its "being and becoming" a field, a practice, and a narrative.

More than three decades before Thompson made this claim in an interview,he had laid groundwork for it in "The African Influence on the Art of the United States."[7] Though the phrase "African diaspora" is never invoked in this 1969 essay, the concept resonates throughout it, for Thompson situated his research alongside earlier scholarship that mentioned transatlantic aesthetic link ages.[8]

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Nonetheless, Thompson writes with greater conviction than his predecessors, insisting that material culture made by black American artists of the eighteenth, nineteenth and twentieth centuries bore African influences:

Amazing stoneware vessels, shaped in the form of anguished human faces made by Afro-Americans in South Carolina...multiple wood carving modes in tidewater Georgia, basketry modes of astonishing purity near Charleston, the deliberate decoration of graves in the African manner with surface deposits of broken earthenware and possessions in many parts of the Deep South, and isolated instances of Afro-American wood carving in Livingston County, Missouri, and Onondaga County, New York.

[9]Writing specifically about the sculpture, Thompson identified seven traits that he believed suggested African influence in these plastic arts: monochromy orbichromy; smooth, luminous surfaces; symmetrical organization of forms; mask-like faces; beaded, shell, or metal eyes; synoptic vision; and the symbolic representation of reptilian, amphibian, and human figures. Thompson praised these vernacular works and considered them “parallel visual continuities” to acknowledged “African-influenced verbal arts (Aunt Nancy tales), healing (conjuring), cuisine (hog maws and collard greens), singing (field hollers and work songs), and dance forms”.

The traditional art of the Afro-American in the United States represents a fusion and simplification of some of the themes of sculpture of West Africa...In time the contours of an entire tradition will emerge, sufficient to discredit to the apriorists, who believe that the traditional Afro-American art of the United States is “devoid of tribal and religious associations” and is merely the work of isolated folk craftsmen, hence not on the level of legitimate art historical concern. The old assumptions, which elevate ignorance to definition, will disappear before the truth.

In these passionately written lines, Thompson insisted that there was a US tradition of African-influenced art worthy of historical study.

Thompson was well suited to undertake this revisionist task. Three years prior to the publication of this essay, Thompson earned a PhD in African art history; he was only the second person in the United States to do so. Before he traveled to Nigeria in the 1960s to study the aesthetics of Yoruba dance wands, Thompson had taken sojourns to New York City, Mexico City, Havana,and Port-au-Prince in the 1950s, soaking in Puerto Rican jazz and dance hall music, Caribbean

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mambo, and vodou rituals, all of which he reasoned were what he later called "Africanizing currents." In a word, Thompson first experienced "Africa" through its diaspora and set out to theorize it by picking up languages (from Spanish and Yoruba to Arabic and French) and by fashioning an interdisciplinary research method grounded in archaeology, comparative literature, connoisseurship, formalism, and history. Notably, he inserted himself–a white American whose childhood in El Paso, Texas generated his love of its "alternative culture with people who were brown" – into the evolution of an African diaspora cultural field, albeit one whose contours were not fully formed.[14]

Thompson's project to elevate the profile of African diaspora art in the US and to situate it as the equal of canonical Western art–past, present, and future–should be considered alongside other transformative emanations of the 1960s. In this decade of black power, the free speech movement, and other counter cultural protests and uprisings, Thompson's writing–formalist and connoisseurial in tone–was also scholarly activism. It was an insistent rejection of the traditional cultural hierarchy in the US and it offered itself as a new model that could replace the old. Towards this end, the work discussed in Thompson's 1969 essay, like the sculpture, fabric, and graphic art exhibited in a 1968 show he curated, African and Afro-American Art: The Trans-Atlantic Tradition, was presented in utopian terms: Thompson wrote and spoke of them as superior artistry and culturally authentic craft, produced by creative agents driven by high-minded morals and ethical purpose. Reviewing the latter, critic John Gruen saw the "proof-positive that the Negro has a vast and telling art historical tradition."Yet while Gruen tells his readers that Thompson's exhibition will sweep away notions of "static" African art, he explains the work as an atavistic outcome: "There are immense ties between the visual arts of West Africa with the arts of the blacks in North America, the Caribbean, and South America–and, amazingly, these ties often appear unconsciously." [15] Gruen effectively dashed to bits Thompson's intellectual labor–the formalist consideration, the connoisseurial attention–and took away only Thompson's retentionist narrative.

Around the time of Thompson's 1969 essay, artist David Hammons was searching for ways to figure the African diaspora in his visual practice, and, in doing so, to make modern black identities equally cultural, material, and political. In the 1960s and 1970s, Hammons made prints in which he stamped his body on treated supports to become, in the well-chosen words of art historian Mary Schmidt Campbell, "both the creator of the object and the object of meaning."[17] Looking at Hammons's better-known body prints, such as Spade (Power for

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the Spade) (1969) and Injustice Case (1970) – it seems that there could be no better way of communicating distinction–individual, cultural, and artistic–and elemental difference (for no two bodies are exactly alike). However, as I have argued elsewhere, the breadth of subject in some of Hammons's more obscure body prints, among them the no-longer-extant Rabbi (mid-1960s), challenges readings that these works are exclusively a "discourse" on "aesthetic blackness."[18] Hammons, in discovering the expressive potential of his body and its mobility as subject, sought other means to present this identification with a black experience grounded in transnational symbols and affiliations.

Hammons tethered Africa to the Americas, textually and bodily, in Zaire,a street performance, enacted in Los Angeles and New York City in the mid-1970s. In documentary photos, the Mid-western-born Hammons is "de-Anglo-cized": he holds a beaded walking stick, wears a knit Rastafarian tam,and sports dread locks. In some frames, he poses before a wall on which the nation-state's name is spray-painted; in another, he prostrates himself beneath this tag "Zaire," offering an open-ended gesture of respect or of mourning. Here, he points to the lower case "i" in Zaire, which seems to link his American body to this African country. With these public moves, none of which comprises "African art" or makes Hammons an "African,"[19] the artist, at the very least, drew the attention of passers by to Zaire as place of note.[19]

Hammons's preferred dialogist traverses the urban street. Throughout his career, he has frequently articulated his antipathy to elite art spaces and the populations that visit them. In a 1986 interview, the artist asserts,

The art audience is the worst audience in the world. It's overly educated, it's conservative, it's out to criticize[,] not to understand, and it never has any fun. Why should I spend my time playing with that audience? That's like going into a lion's den. So I refused to deal with that audience and I'll play with the street audience. That audience is much more human and their opinion is from the heart. They don't have any reason to play games, there's nothing gained and lost.[21]

For Hammons, who has never abandoned the commercial art market or eschewed gallery and museum exhibitions, such rhetoric is a central aspect of his refusé practice. In it, making art is a freer and more honest kind of "play"; reception, which should not be informed by emotion and feeling (and too much education), mirrors the artist's open-spirited creativity and the fun it might

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generate. Hammons's Bliz-aard Ball Sale (1983) is a realization of Hammons's aspiration. Staged in Manhattan's Greenwich Village neighbor-hood, it was a performance that parodied high and low marketplaces–that of New York streets on which used books, records, and clothing were sold right from the sidewalk, and that of the city's galleries, auction houses, and museums where the commodity was "fine art." Bliz-aard Ball Sale's handmade objects–white, round, and in a variety of circumferences–perfectly emblematized the subjective registers of taste, and were send-ups that ridiculed the constructed social status of whiteness as a racial category as well.

Beyond site-specificity, Hammons also has courted a specific audience. About the response to bottle trees he made in Harlem, New York in the early 1980s, Hammons candidly recalled that some people asked me what I was doing and somebody said, "He ain't got nothing better to do." And I thought, I didn't have anything to do, that was reason I was doing it. So they ask the questions and answer them themselves. If you're or don't have anything to say, they say it all for you...They call my art what it is...They're the number one, because they're already at the place that I'm trying to get to.[22]

In this statement, Hammons posits a non-hierarchical relationship with a no-nonsense black public on which, he says, he depends. Everyday people observed the bottle trees and the much-written-about assemblage Higher Goals

(1986); whether they "got it" or not, their feedback shaped his creative thinking and influenced his strategic trajectory. Furthermore, "they're already at the place that I'm trying to get to," Hammons asserted What is that "place"? Where is it? Not Greenwich Village, but rather Harlem, the twentieth-century mecca of black America. Additionally, Hammons's sights are trained upon an Anschauung, a view, and pointedly one that is characteristically independent, autonomous, self-reliant, and without borders that separate the peoples of the African diaspora. In this framework, institutional critique is not only lodged by the artist, but by a black diasporic constituency that, however alienated by the Eurocentrism of Western visual culture, talks back to it and challenges its authority.

A Macarthur ("Genius") Fellowship-winner (1991), one whose work is in high-profile international collections–from the Museum of Modern Art andthe Tate Modern–and has commanded six-figure hammer prices for his drawings, Hammons has created a taste for African diaspora art, albeit in the elite, moneyed circuits he decries.[23]

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"That's all we really want, isn't it, a good story?" Clifton Lemon, "The Louisiana Project at MoAD: Magnificently Mounted Masquerades of Metaphor"[24]

When it opened in the fall of 2005, the Museum of the African Diaspora (MoAD) in San Francisco was among the first American cultural centers to bear "diaspora" in its name.[25] Yet in the early planning stages, the museum's charge was differently conceived. Then mayor Willie Brown had imagined a museum devoted to black American history and culture. As the first African American mayor in San Francisco's history and as a former California state legislative leader with lasting political clout, Brown was well positioned to move this project forward. Furthermore, San Francisco's black American artists, citing the lack of exhibition opportunities in the city, supported Brown's initiative.[26] Yet in an era when the city's African American constituency population was falling precipitously, Brown's twenty-person steering committee recommended that this black museum take "a global perspective"

Unquestionably, MoAD was a political initiative and a textbook example of institution building. The structure itself was meant to be read for its "difference" from neighbors. Its construction was part and parcel of a decades-long urban

I like doing stuff better on the street, because the art becomes just one of the objects that's in the path of your everyday existence. It's what you move through, and it doesn't have any seniority over anything else.

—David Hammons[16]

"redevelopment" project that transformed San Francisco's South of Market Street (SOMA) area, described in the 1950s and 1960s as a decrepit,seedy, Skid Row. Despite sustained opposition, industrial buildings in SOMA were razed and its streets were reconfigured to accommodate multistory glass corporate towers and a "culture gulch" of museums and art galleries.[28] In 1993, the multidisciplinary Yerba Buena Center for the Arts opened, and two years later San Francisco's Museum of Modern Art (SFMOMA) took up residence across the street in a new $60 million postmodernist edifice designed by Swiss architect Mario Botta.[29] MoAD, sited just around the corner from SFMOMA, was built on land owned by the San Francisco Redevelopment Agency. The agency kicked in $8 million for the commissioned design of MoAD and the building's construction. MoAD shares its footprint on the corner of Third and Market streets with the St. Regis Hotel and

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Condominiums, whose developer added $8.3 million to the project.[31] By the early 2000s, SOMA was considered “a knuckle of culture,”according to St. Regis Hotel developer Dick Friedman, one he was obliged to instill with a “public benefit.” In addition,Friedman explained,

Our feeling was, San Francisco was one of the most important convention cities in the country, and this was an opportunity for people from all over the country and all over the world to experience the African diaspora, the tale. The essence of San Francisco is its diversity, its graininess. This is an effort to celebrate it.[32]

For Friedman and others, MoAD delivered “ethnic and cultural diversity” to the newly gentrified arts district that, as local architectural critic John King put it, could “otherwise be dismissed as a bastion of wealth.” [33]

While local press generally praised MoAD at the time of the debut, the varied directions and tenor of commendation revealed the lack of under-standing about the phrase “African diaspora.” Covering MoAD’s opening in November 2005, the San Francisco Chronicle repeatedly referred to the institution as an “African museum” in several headlines and news stories. In these features, “origins” was the focus and MoAD’s proclaimed interests in diasporic movement, adaptation, and transformation were rarely acknowledged. For certain, “Africa” played prominently in the titles of MoAD’s inaugural shows, Linkages and Themes in the African Diaspora: Selections from the Eileen Harris Norton and Peter Norton Contemporary Collections and Dispersed: African Legacy/New World Reality. Nonetheless, the work of Dispersed participants–San Francisco Bay Area sculptor Mildred Howard, Brazilian installation artist Marepe (Marcos Reis Peixoto), and Cuban-born video artist Magdalena Campos-Pons–presented opportunities to consider the heterogeneity of their practices and of the category “African diaspora art.”

Only one writer, Sharon Mizota of the conservative SF Weekly, did so and she approached this task warily. Her review of Dispersed opened sharply: “If you worried that the Museum of the African Diaspora might be the latest incarnation of political correctness, fear not.” [35] Although she found Marepe’s and Campos-Pons’s creative strategies wanting, Mizota favorably wrapped up her review, “perhaps more important than their individual merits are the ways that these works defy stereotypical motif and attitudes to honor the complexity and richness of the African-American experience.” Clearly, Dispersed was a discovery for Mizota, who had expected none. The shift in her thinking sits next to her incorrect assignation of the Brazilian Marepe and the Cuban Campos-Pons to “the African-American experience.” This singular term, like “African museum,” simplified the construct of

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diaspora museum because, for Mizota and others, it needed to "be" in (or of) one place (or another).

Location does matter, no less than the specifics of the stories neatly mapped atop one another. In 2006, MoAD accepted a traveling exhibition: Carrie Mae Weems's The Louisiana Project, organized by the Newcomb Art Gallery of Tulane University in New Orleans. A commentary on the US purchase of Louisiana in 1803, The Louisiana Project did not address the catastrophic flooding of New Orleans and other Gulf of Mexico cities and towns in 2005. Instead, this installation featuring the artist's interpretive photography, video, and narrative was a portrait of this southern metropole, starring its architecture, customs, and social relations. Kenneth Baker, the San Francisco Chronicle's chief art critic, most admired Weems's photographs, writing that their "swirl of images and references takes on an unexpected power, partly because of the photographs' casual surrealism and formal poise.

Yet Baker, throughout his ambivalent review, suggests that Weems's subject was too distant for Bay Area viewers whom he thought knew little about New Orleans's Mardi Gras rituals.[37] Weems's black-and-white photographs, Baker concluded,"have a mystery that sustains the curiosity it takes to learn something of the work's background, which only the exhibition catalogue adequately provides." [38] The thing is, Baker didn't seem aware of local black constituencies with New Orleans and Gulf of Mexico roots: thousands, including former San Francisco mayor Willie Brown, had left this southern region and migrated to the Bay Area in the 1940s and 1950s in search of better jobs and lifestyles. Among these transplants and their descendants, there was no need for The Louisiana Project's exhibition catalogue or programmed introduction to Gulf culture; they regularly visited the region to see family or attend funerals, and to party during Mardi Gras, Jazzfest, and school reunions, and they knew the terrain well. MoAD was banking on their deep interest in the Gulf history and heritage, a layered narrative that overlapped with the larger public's fascination with the 2005 deluge and the black exodus it provoked.

"Louisiana" signaled, for Baker, an opportunity to realistically document the drama of a city ruined by wind, water, and human failure to plan for an excess of both. As a conceptual project that engages another history, The Louisiana Project is a let-down for Baker and a triumph for Clifton Lemon, another Bay Area observer.

"Weems gets my attention because she has a story to tell. That's all we really want, isn't it, a story?" asks Lemon. [39] Like links in a chain, the narratives constructed

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by Thompson, the connections to audience made by Hammons, and the curated exhibitions at MoAD, are stories–differently grounded, researched, and set into motion–of the African diaspora.

In the ensuing years, MoAD has continued to mount exhibitions that display contemporary and historical art, photojournalism, ritual art, and material culture from both Africa and its diaspora. There are equal numbers of exhibitions that somehow characterize both "places" (nearly always positioning the former as the anchor that defines the latter) in representational, abstract, and conceptual visual languages, put into service by black and non-black artists alike. [40] Still, increasingly, the meaning of diaspora at MoAD is communicated through its public programming: there are book talks by authors whose publications include "diaspora" in their titles or examine its histories (or both) and performances by storytellers, singers, and dancers that situate themselves and their artistic expression as diaspora. At MoAD and in and within similarly dedicated structures and infrastructures, African diaspora art is the illuminated enmeshment of marked bodies and the cultural work they produce–indexically, self-reflexively, and, seemingly, naturally.

Endnotes

1 _Stuart Hall, "Cultural Identity and Diaspora" (1990), reprinted in Nicholas Mirzoeff, ed., Diaspora and Visual Culture (New York: Routledge, 2000), 21-33, 23.
2 _A version of this essay was delivered as a keynote address at the Art across Frontiers: Cross-cultural Encounters in America symposium at the University of Nottingham, 18_April 2011. Arguments made here are also drawn from a commissioned essay, "African Diaspora Art: Some History and Working Definitions," _which is in the privately published exhibition catalogue, Past Forward: African Spirituality in Contemporary Black Art (San Francisco, 2010).
3_In a 2010 paper written for a College Art Association panel I co-chaired (with Krista Thompson), Judith Bettelheim places African diaspora art history's origins in the 1940s: anthropologists' _investigations of the US South by Melville Herskovits and others initiated in that decade and the Museum of Modern Art's 1944 exhibition Modern Cuban Painters of 1944. Judith Bettelheim, "An Historiography of African Diaspora Art History: A Work in Progress," _paper read at the annual meeting of the College Art Association, Chicago, 12 March 2010.
4 _To state what is widely known: in the popular and academic realm, "African art" _mostly designates study of sub-Saharan expressive culture, which is widely seen as the continent's "black zone." _The popular understanding of African art is that it is and has been made by black people, and that it informs the art of the African diaspora, including African American art, i.e. art made by black people in the United States. Northern African art, produced in Algeria, Egypt, Libya, Mauritania, Morocco, South Sudan, Sudan, Tunisia, and Western Sahara, is not considered African art; peoples in these nations and territories are not considered black. Instead, they and their cultural production are assigned to "the Arab and/or Islamic worlds." _

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5 _Krista Thompson engages many of these developments in her interdisciplinary examination of African diaspora art's historiography "A Sidelong Glance: The Practice of African Diaspora Art History in the United States," Art Journal, 70, 3 Fall 2011), 6 – 31.
6 _Donald J. Cosentino, "Interview with Robert Farris Thompson," African Arts, 25, 4 (Oct. 1992), 52 – 63, 59, emphasis in the original. Robert Farris Thompson is no relation to Krista Thompson.
7 _Thompson's essay was a revised version of his lecture at a 1968 Yale University symposium, Black Studies in the University.
8 _On the first page of his essay, Thompson cites James A. Porter's exhibition catalogue contribution "One Hundred and Fifty Years of Afro-American Art," where he writes on page 6: "The crafts of weaving, wood carving and embroidery also allows us to discern the retention of African features; and Cedric Dover in his American Negro Art illustrates an interesting type of 'plantation pottery' _produced by slave craftsmen of North and South Carolina that bears unmistakable signs of African recollection in peculiarities of surface design." _Yet later in this seven-page essay, Porter – _an African American painter and art historian – _asserts that African art, historically disparaged for centuries, had not been a resource for twentieth-century black art. According to Porter, "It might be that the fructifying influence of African art on modern Afro-American art is not yet spent." _James A. Porter, "One Hundred and Fifty Years of Afro-American Art," _in Frederick S. Wight and James A. Porter, The Negro in American Art (Los Angeles: UCLA Art Galleries, 1968, 8 – 9.
9 _Robert Farris Thompson, "African Influence on the Art of the United States," _in Armstead L. Robinson et al., eds., Black Studies in the University (New Haven: Yale University Press, 1969), 122–70, 127.
10 _Ibid., 127.
11 _Ibid., 164–65.
12 _Roy Sieber's PhD dissertation, "African Tribal Sculpture" (1957, University of Iowa) preceded Thompson's "Yoruba Dance Sculpture: Its Contexts and Critics" _(1965, Yale University). At Yale, Thompson studied under the pre-Columbianist George Kubler, whom he considered a godsend: "In spring 1955, I found a guy with a mind so open that there was no danger anymore. By accident I wandered into George Kubler's course on Mesoamerican antiquity. I came alive. Here was a course where you actually memorized objects from beyond the West, that were made by men and women from another tradition. Although Mexico is technically a Western nation, we all know that it has Native American impulses everywhere." Cosentino, "Interview with Robert Farris Thompson," 55.
13 _Cosentino, "Interview with Robert Farris Thompson," 55.
14 _[James Stevenson], "Talk of the Town – _Keeping Things Cool," New Yorker, 44, 9 (Nov. 1968), 54.
15 _"Art in New York – _The Messrs. Clean," _New York, 1, 26 _(30 Sept. 1968), 13.
16 _Hammons, quoted in interview with Kellie Jones, Real Life, 16 (Autumn 1986), 4, reprinted in Jones, "David Hammons," in Russell Ferguson et al., eds., Discourses: Conversations in Postmodern Art and Culture (Cambridge, MA: MIT Press, 1990), 209–19, 211.
17_Mary Schmidt Campbell, Tradition and Conflict: Image of a Turbulent Decade, 1963–1973 (New York: Studio Museum in Harlem, 1985, 61. Quoted in Jones, "David Hammons," 17. Jones writes, "Hammons used his body as the printing plate, smearing it, as well as his clothes and hair, with margarine or other grease. Then, he pressed himself against a board and finally, to set the impression, dusted the board with fine chalk or other pigment. In these pieces Hammons became 'both the creator of the object and the object of meaning.'" _
18_I discuss the decentering move of Rabbi in "To Be Real: Figuring Blackness in Modern and Contemporary African Diaspora Art," Radical History Review, 103 _(Winter 2009), 188–202. Art historian Richard J. Powell has written that "Hammons's postmodernism is conditioned to a great extent by what Lowery Sims has described as 'the Black Art debates': arguments that – _because of their preoccupation with terminology, art world status (or the lack thereof), and the dialectic between artistic expressivity ('hot') and artistic detachment ('cool') – _have triggered in Hammons his own, idiosyncratic, visual discourse on the lengths to which aesthetic blackness can be stretched." _Richard J. Powell, "African-American Postmodernism and David Hammons," in David C. Driskell, ed., African American Visual Aesthetics: A Postmodernist View (Washington, DC: Smithsonian Institution Press, 1995), 121–38, 135.
19 _Powell, at 134–35, has characterized Hammons's practice in this way: "Hammons's postmodernism is in part nourished by an African impulse: a conscious and/or unconscious overture to the past – _real or imagined – _that encourages an art of spirituality and remembrance." _
20 _What was it that Hammons intended to highlight in Zaire? The 1971 renaming of the country – from Congo to Zaire – and of its cities and towns which bore the imprint of European colonialism and imperialism? Zaire's

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"authenticity" policy of the early 1970s in which its citizens forswore their Western names in favor of indigenous, local ones? The centralization of state power and the diminution of local authority, including chieftainships? The forced-labor system that obliged citizens to work weekly on agricultural and development projects? The establishment of one-party rule? The "Rumble in the Jungle," the heavyweight championship fight between African American boxers Muhammad Ali and George Foreman? 21 _Quoted in Jones, "David Hammons," 214.
22 _Quoted in Jones, "David Hammons," 214, 215.
23 _Like the artists who once lodged it, institutional critique has "been accorded the unquestioning respect often granted artistic phenomena that have achieved a certain historical status," _according to Andrea Fraser, "From the Critique of Institutions to an Institution of Critique," Artforum, 44, 1 (Sept. 2005), 278–83, 278, 279. Moreover, Fraser asked rhetorically, "How can artists who have become art-historical institutions themselves claim to critique the institution of art? ... Today, the argument goes, there is no longer an outside."
24 _Clifton Lemon, "The Louisiana Project at MoAD: Magnificently Mounted Masquerades of Metaphor," SF Station, 7 Sept. 2006, available at http:sfstation.com/the-louisiana-project-atmoad-a2162, accessed 19 April 2011.
25 _Preceding MoAD was the Black Arts National Diaspora (BAND), founded by Dr. G. Jeanette Hodge in New York in 1982 and moved to her hometown of New Orleans in 1992. BAND operated out Hodge's home until 2002, when it relocated to a 17,000-square¬foot building. Damaged in the floods that followed hurricanes Katrina and Rita, this repository of paintings and sculptures from Africa and the Americas in currently undergoing renovations.
26 _Dinah Eng, "A Reunion of Those Scattered: A New Museum in San Francisco Will Focus on African as the Birthplace of a World of Culture, " Los Angeles Times, 26 Nov. 2005, 11.
27 _Federal integration laws in place since the 1950s had enabled black middle-class moves to the suburbs. So-called "urban renewal" in that decade and 1960s fractured and decentered the city's historically black neighborhoods. Lastly, waves of gentrification in the 1980s and 1990s and government failure to stem deadly violence and remove environmental hazards in the poorest black enclaves have created isolation and alienation in those communities.
28 _Jesse Hamlin, "Finally, the Pieces Are Coming Together: Jewish Museum and Mexican Museum a Step Closer to Reality," San Francisco Chronicle, 1 April 2006, E10. Also see John King, "The St. Regis Is an Engaging Urbane Success," San Francisco Chronicle, 14 Dec. 2005, B1; and King, "Work Begins on Oft-Delayed $46 Million Jewish Museum: Energetic Design in City's Culture Gulch Reuses Power Station," San Francisco Chronicle, 20 July 2006, B1.
29 _The San Francisco Museum of Art was founded in 1935 and changed its name to the San Francisco Museum of Modern Art in 2975. 1935 to 1994 the museum was housed on a single floor of a Beaux Arts building in the city's Civic Center.

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30 _Jessie Hamlin, “Faces of Africa Create a Tapestry of All Humanity; A New Museum Traces Threads of the Diaspora,” San Francisco Chronicle, 25 Nov. 2005, E1.
31_Ibid. Mayor Willie Brown openly bragged to the press: “The only reason this hotel got built was to house this museum! And because I was mayor, I held the power in deciding where and who built it.” Catherine Bigelow, “Swells,” San Francisco Chronicle, 11 Dec. 2005, D4.
32_Carolyn Zinko, “African (Re)genesis in San Francisco: New Art Museum Pursues Funding, Enrolls Members,” San Francisco Chronicle, 7 Dec. 2003, E5.
33 _John King, “The St. Regis Is an Engaging Urbane Success: 450-Foot Tower Is Centerpiece of Project at Third and Mission,” San Francisco Chronicle, 14 Dec. 2005, B1.
34 _See Carrie Sturrock, “Thousands Preview African Museum,” San Francisco Chronicle, 27 Nov. 2005, B1; Delfin Vigil, “All Things African,” San Francisco Chronicle, 22 Jan. 2006, PK18.
35 _Sharon Mizota, review of Dispersed: African Legacy/New World Reality, in “Our Critics Weigh in on Local Exhibits,” SF Weekly, 22 Feb. 2006, Arts Section, 1.
36_Ibid. Inexplicably, Mizota, who correctly identifies the three artists’ nationalities in her piece, herds the Brazilian Marepe and the Cuban American Campos-Pons under the singularizing rubric of “African-American experience” in her wrap-up statement. The slip is symptomatic of the critical desire to make diaspora “one thing” or “another.”
37 _Even “with the promptings of wall text, visitors unfamiliar with New Orleans’ local traditions and history will have a hard time making sense of ‘The Louisiana Project’ or imagining the impact it might have on clued-in viewers.” Kenneth Baker, “Review: Two Centuries Ago, the US Doubled in Size. At What Cost? One Artist Wonders – in Black and White,” San Francisco Chronicle, 29 July 2006, E1.
38 _Ibid.
39 _Lemon, “The Louisiana Project at MoAD.”
40 _The group exhibitions Decoding Identity: I Do It for My People (2009) and Choose Paint! Choose Abstraction! Celebrating Bay Area Abstract Artists (2012) at MoAD presented work by an interracial slate of artists. MoAD’s mission statement proclaims openness: “The Museum of the African Diaspora (MoAD) showcases the history, art and the cultural richness that resulted from the dispersal of Africans through the world. By realizing our mission MoAD connects all people through our shared African heritage.”

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“Suggestions for How we Begin to Achieve Equity by Design”

03

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Design Leadership: Now What?

By Jennifer Rittner

Co-authored by: Anne H. Berry, Jacqueline Francis, Ricardo Gomes, Alicia Olushola Ajayi, Ajay Revels, Jennifer Rittner, Raja Schaar, David J. Walker, Kelly Walters, Michele Washington (please see below for affiliations)

Leaders in the design community have expressed their desire to work toward equity within our industry, posting across social media the #BLM hashtag and affirming their support for inclusion. At the same time, many of them are asking, “what can we do next?”

The “what next” is possibly the most challenging facet of this conversation. For every suggested “next step” there are dozens of other paths that might have been taken. Each outlined path risks erasing or negating other marginalized communities and contributions. Each new suggestion implies that none have come before. Many have.

Caption: Reconstructing Practice Summer Convening, 2018, design by Nidhi Singh Rathore; conference organized by Lauren Williams, Bianca Nozaki-Nasser, Godiva Veliganilao Reisenbichler and Nidhi Singh Rathore

Acknowledging Colleagues and Allies

Many designers and design educators who identify as BIPoC, disabled, gender queer, religious minorities, or immigrants from the southern hemisphere have been doing the work of demanding equity in our industry for decades. We thank all those who came before us. We acknowledge everyone who is doing this work quietly, in the shadows, without credit or compensation. We are grateful for everyone who tried but then stopped because the work was hard and it became overwhelming to do it alone. We appreciate everyone who supported that work, even if from a distance, providing emotional support and encouragement to our colleagues as they risked their own careers and health in the fight for change.

We see you

We will also continue to celebrate our brothers and sisters who have achieved success by designing their own paths and platforms. In truth, we honor and admire them. They have thrived against the odds. At the same time, too many of us are laboring in states of isolation and anxiety.

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Addressing Leadership

If you are a leader in the design industry and have not been proactively, structurally establishing equity in a space where you have power, this is for you. What follows are suggestions for three domains of our industry to initiate meaningful change. These are not detailed prescriptions as much as approaches to change that ask for a radical, collective reckoning on your part. Importantly, this reckoning is intended to activate change, not to manifest more hand-wringing, gestures of support, or conversations that enable inactivity.

Rather, they fall under the larger rubric of #CedePower.

Relinquishing control, of course, is the hardest thing, isn't it? Most people will argue that their individual power is limited and that ceding any power will diminish them professionally, financially, and in their pursuit of social capital. At the same time, many BIPoC designers and design advocates have been called on in recent weeks, months, and years to provide **free** advice to you and your institutions to figure out how you can continue to be both relevant and equitable. With all due respect, stop that.

In addition, we've been watching as some leaders in the design community have used proximity to blackness as a platform for their own relevance. Proximity to blackness is not equivalent to equity. Saying that you have hired, or that you work with, live with, or buy products from BIPoC designers is not the same as equity. Elevating or amplifying your voice because of its connection to blackness is the opposite of equity.

Defining equity is itself a challenge, in that it requires a starkly honest interrogation of your own privilege and a reckoning with the ways in which you have shored up those systems that benefited you over others, or systematically devalued requests for equity that threatened to undermine your position. You have to interrogate basic assumptions you have built up about your own achievements and worth. You have to evaluate assumptions you have made about leadership practices and management styles that have perpetuated patriarchal white supremacy in your places of work. This process

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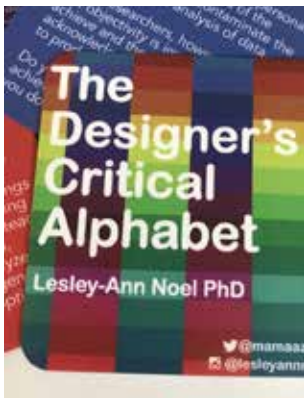
of truth and reconciliation is both personal and professional, and requires that you accept new mental models about the world that shift the current norms and assumptions we have all labored under, but which have empowered your success at the expense of so many others. To build a more inclusive culture throughout your spaces of power, to really join the fight against racial justice you must reconcile with these toxic, self-serving beliefs.

To be clear, we are calling on you to institute structural change from your positions of leadership on behalf of your colleagues who have been marginalized in those spaces. But the larger repercussions echo far beyond our industry. Through your leadership, white supremacist patriarchy has continued to be normalized in this country. Design has enabled it, affirmed the mechanisms for it, and supported its narratives and visual, experiential manifestations:



Designer's Critical Alphabet by Lesley-Ann Noel, a teaching tool for design leaders, faculty and students

The design of buildings and neighborhoods have perpetuated the criminalization of poverty and enabled cultural erasure through gentrification.

The design of brands, advertising, and marketing campaigns have centered middle-class whiteness, consumerism, disposability, and cultural appropriation while ignoring inequitable labor practices, environmental devastation in historically disenfranchised communities, and chronic negation of complex cultural representation.

The design of products have fed the "more, newer, now" paradigms that have fed individual and collective anxieties about being left behind while those with means and privilege continued to thrive.

Design for social impact models have largely served as colonizing mechanisms, elevating white saviors (who are often well-meaning designers) at the expense of communities who are rarely afforded the privilege of speaking for themselves, or defining their own forms of representation or action.

Design has often served to treat people who have been broken by systems as the problem, never addressing the dismantling of unearned power as the fundamental target for change.

For every designer who pushed against the status quo, design leadership has largely served to minimize, ghettoize and undermine any calls for action that might dis-entrench your own privilege and power.

By Office of Congresswoman Alma S. Adams — https://twitter.com/RepAdams/status/1270400410629668864/photo/1, Public Domain, https://commons.wikimedia.org/w/index.php?curid=91095816

Change on Publishing Platforms

If you are a design publisher or podcast producer, you have a megaphone for communicating all matters of content and context about design to the design community and the broader public. If you have been doing this work for more than a decade, we have heard you. We know your perspectives and preferences. They have largely not served us and have rarely reflected an inclusive or representative point of view beyond tokenized gestures (are you right this second mentally recounting the 6 black designers you've invited onto your platform in the past 10 years? That's the point). We are ready to move on.

We ask that you elevate to positions of power on your platforms BIPoC, gender spectrum, religious minority, and disability voices who are deeply embedded in conversations about equity. We ask that, having benefited from the infrastructures you created to amplify your own voices for so long, that you cede total creative power, providing the next generation of inclusive voices with that infrastructure that you claimed for yourselves. This includes turning over editorial positions on your platforms — design magazines, academic journals, trade magazines, podcasts — to BIPoC, gender spectrum, religious minority, and differently-abled professionals, not just for a week or an issue, but for the long term.

This is a transition, not a token gesture. We ask that you continue to support these platforms with resources and the social capital you have achieved. To be clear, we do not want to write **for you**. We are asking that you cede control of the platforms so that we can speak openly, forcefully and honestly for ourselves without having to ask permission or be confronted with the violence of your cultural disapproval.

Juneteenth gathering organized by Ricardo Gomes, 2020.

Know that we have witnessed your acts of cultural negation as you have stood as gatekeepers, rather than door-openers, for decades.

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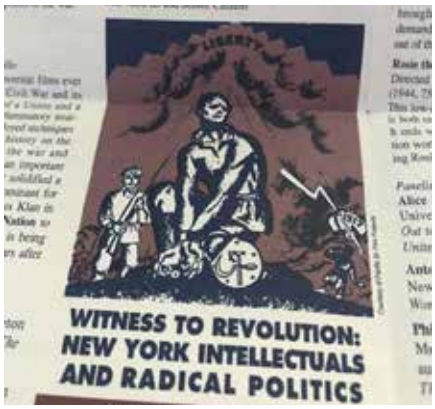
As you have not used the power of your platforms to elevate new voices in systemic ways, you have abdicated moral authority. Consumers of your content are more aware than ever of these inequities and are likewise calling for change.

These new voices will say new things that have the potential to move the design field in surprising directions, creating content that is more inclusive and honest. Hopefully, their conversations will shape new perspectives and give more people more opportunities to feel and be whole as they interact with the world of designed objects, experiences and services that reflect their values and identities to a much more inclusive degree. We welcome the uncomfortable aspects of these conversations. We also look forward to their healing power. We are ready for the changes they will inform.



Why History? program at the New-York Historical Society, 1990. A blueprint for radical change within an institution.

Change in Academic and Institutional Leadership

We are demanding truth and reconciliation and a radical change of leadership in academic departments and institutes of design. We appreciate the infrastructures you have built, but despite attempts at inclusion, we continue to be marginalized in your spaces, as made potently clear by our colleagues who initiated #blackintheivory.

We ask that you actively mentor BIPoC, gender spectrum, religious minority, and differently-abled staff, students and faculty in your institutions to rise in decision-making spaces and positions of power. These mentorships should be structured and intentional, leading to actual changes in leadership in which mentees gain the tools for success in new positions.

Importantly, mentorship should not mean training historically marginalized people to participate in their own marginalization. Rather, it should be clear that mentees are valued for their differences and divergences of presentation, identity and perspective. Just as importantly, mentees should not be “hand-picked” by leadership because of their friendliness to leadership. Intentionality around identifying divergent voices is critical to success.

We also ask that your institutions establish term limits for leadership positions to ensure that new voices are elevated routinely and systematically, and marginalization is un-entrenched.

To support the development of an inclusive leadership, institutions must not place additional burdens on historically marginalized individuals that increase their workload or to become stand-ins of representation for all disadvantaged groups. Put simply, we are not asking for new task forces or ghettoized, underfunded "initiatives." Our ascent to leadership is **the** work, not **in addition to** the work. We ask that you provide appropriate support structures for us in this work to optimize our successes and learn from our mistakes.

Contributions by historically marginalized faculty — especially when they are specifically sought-out or recruited for leadership positions — should count as more than "service," and must be more adequately compensated through salary, tenure, promotion and retention processes.

We look forward to re-shaping these institutions to become inclusive from the top down and the ground up, not only in ghettoized task forces and short-term initiatives. These long-term, institutional policy changes may impact the way design is taught and practiced, as Rosa Sheng discovered during her efforts to make architecture education and practice more inclusive. These changes may be uncomfortable. We are ready to embrace our role in defining that new future.

Change in Design Firm Leadership

This is your time to put your money where your heart is. We ask that you proactively seek coalitions and collaborations with organizations that have been doing equity-based work in your communities. We ask that you listen to their needs and concerns, but do not apply your "tried and true" solutions to them as if they are vacuums waiting to be filled. Instead, use your tools and platforms to elevate and amplify their voices on **their** terms. This is not your fight to define. Your greatest capacity right now is to be the tools of their best intentions, providing guidance where it is clear that you have insight or intuition, but never undermining

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the desires of the community to speak for itself. Be an ally. Be a quiet, hardworking ally. Be a humble, non-self-aggrandizing ally. Be a long-term ally even when your work is technically done. Don't promote your ally-ship on social media. Amplify their voices over your own.

Develop reasonable metrics for accountability in the long term, again, even when your work with them is technically "done" so that we may collectively learn and improve.

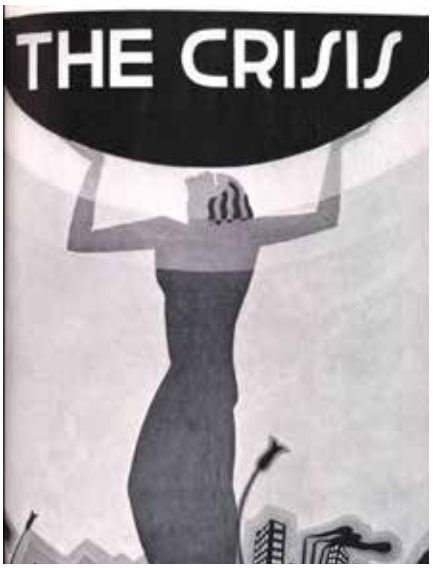
While we fear that by naming names we also risk overlooking or erasing the work of so many of our colleagues, we can point you to a few key resources in this work:

Afrotectopia
AntiRacist Classroom
The Black School
BlackSpace Urbanist Collective
The BIPIOC Project
Creative Reaction Lab
Data & Society
Data for Black Lives
Design Action Collective
Designer's Critical Alphabet
Digital Undivided
Hyphen Labs
The Latinx Project
Mapping Access
The Vaid Group
Revision Path
Equity Meets Design
Design for Diversity™(D4D)
National Equity Project
The Equity Lab
Government Alliance on Race and Equity
WAI Think Tank (Africa)
Indigenous Design Collaborative
Peacemaking Program | Center for Court Innovation
Alaska Native Dialogues on Racial Equity Toolkit

Racial Equity Impact Assessments (REIA)
Colloqate Design
AORTA
Talking About Race
UrbanAC
Wampum.Codes

Dismantling the systems of power that have marginalized our communities for so long is going to take time, so we must start now, together, with honesty and a sense of committed purpose. Your corporate clients have been complicit and you have largely remained silent. Your silence has protected you from accountability. We don't need to participate in "cancel culture," but we can be aggressive in our calls to hold corporations and big brands accountable.

That means, you must bring people who say uncomfortable, confrontational things into rooms with you. Be uncomfortable. We're okay with that. We've been uncomfortable for a long time. Bring advocates and activists into corporate meetings and support them when they ask challenging, provocative questions. Pay them as consultants for every second of their time. Activate their proposals for change. And support your colleagues in doing the same.



Aaron Douglas, 1927, *The Crisis Magazine*

Final Thoughts

We are your colleagues. In our work with you, we have also perpetuated systems that have marginalized members of our communities, as well as the many other communities that have been similarly erased or disenfranchised by design. In speaking up now, we acknowledge some of our own failures, but also recognize that we have been trying to have these conversations with you for a long time. At times, we have been met with outright hostility, but that's rare. Mostly, we have been silenced or pressured to stay silent: told to have a sense of humor or to take down the rhetoric or to be a team player or to fit in with the culture. Often we were just ignored and passed over. We are asking you to think about each time you dismissed our concerns in the past, or treated us like we were the problem because we dared to speak our concerns, or our anger, out loud.

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Perhaps just as painful for us, is when we have been invited into your spaces simply or explicitly to "perform our oppression." This is a complex thought, but we'd like you to grapple with it. While we often have become the spokespeople for identity difference and inclusion, our identities are not, in fact, the sum of our experiences. We are also here to do the work we are trained to do and are immensely capable of doing. We do it perhaps with different perspectives, but that work is not only in service of our marginalization. In academia, in particular, we are ghettoized as educators who teach "social impact" or sub-culture studies. While many of us do take on that work, explicitly and intentionally, it should not be assumed that is all we do, know or care about.

The practice of equity in design is to recognize and mechanize the ways in which design serves to make us all whole, all free, all the arbiters of our own best futures. For design to accomplish that lofty goal is for the design profession and the design academy to build equity in our own spaces. Right now, that means elevating and amplifying those who have so far been largely excluded from power.

Ceding power is scary. We get it. But this is your turn to do something right. We ask it now so we don't have to demand it later. Remember, ceding power is a privilege. It means that you have had it when others haven't. That's what you can do now.

#cedepower

Signed By

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“This aversion to their creative history, leaves Jamaica open to the commodification of its identity by outside (European) corporate forces that see this opening as an opportunity to appropriate and commodify the Jamaican brand.”

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...the Forest for the Trees

By Steve Jones

Jamaica arguably, pound for pound has contributed per capita, more to the global creative pool than any other country—think mento, ska, reggae, dub, dancehall—to it's colloquial "language" - known locally as "patwa" (patois). With all that creative archive to pull from, historically, Jamaica has avoided its (African) creative past—behavior clearly rooted to its British colonial past—where all things rooted in Africa were seen and judged as second-class, denigrated, diminished, hidden; and all things associated with the Crown were high-class, acceptable. This ranged from Jamaica's cuisine, literature, language—and art. This embrace of all things non-African effectively meant/means that Jamaicans were/are illiterate in its (literal) language, and daily artistic communication.

A few years ago, I had the good fortune to teach at the Edna Manley College for the Visual and Performing Arts (Kingston, JA), and I witnessed this paradox first hand. Whether it was the visual art students I was teaching/advising, or dance performances that I attended, there were a number of times that these students looked to another culture's visual histories, in particular African-American, to draw inspiration from. I found that disconcerting, given Jamaica's rich artistic record and cultural contributions. Although I wasn't surprised. The (social class) stigma associated with all things rooted in Africa is still very strong in Jamaica. As revered as Bob Marley and reggae music are today and have defined the Jamaican identity to the outside world—in the beginning, reggae music was seen as low-class, inappropriate, and shunned by the "uptown" crowd. To this day, Jamaica hasn't reconciled that it is a bilingual nation, speaking both English, and Jamaican Standard English.

This aversion to their creative history, leaves Jamaica open to the commodification of its identity by outside (European) corporate forces that see this opening as an opportunity to appropriate and commodify the Jamaican brand. These corporations have become deft at exploitation, and skillful in their theft, and disturbingly skillful in repackaging this image of Jamaica back to Jamaicans for a profit.

It was in this state of affairs that, when I saw an advertisement for Puma (ex. 1) showcasing a brand of their running shoes. All I thought to myself was, "wow, how did Puma out-Jamaica

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Jamaica?" To my knowledge, the only Jamaican input was that Usain Bolt required the ad be done in Jamaica, and employ a certain number of Jamaicans behind the scenes

The Puma ad was sublime in its composition. To Puma's credit, they did do their homework—from the West Kingston locale; the concrete and zinc edifices familiar to all Jamaicans; the Wilfred Limonius inspired graphics (ex 2); Jamaica hand-lettered street typographies (ex. 3 & 4); the color palette. At the center of the ad is Usain Bolt, Puma's global brand ambassador. The Puma ad embraced all that is Jamaica - the "no problem" cool vibe, the architectural aesthetic, the animated street typographies. The energy of the ad mimics that of its star athlete—kinetic, cool, larger than life… This is the Jamaican graphic and visual vocabulary that for the most part exists in the Jamaican underground. A subculture that is embraced, albeit under an umbrella of class.

This construct is not a visible language that is part of the Jamaican mainstream. The mainstream advertisements in Jamaica are for the most part stilted and formulaic. Jamaica's resistance to embracing its African-ness in mainstream visual culture is very strong—so to see Puma beat Jamaica to the punch, felt like a literal punch to the gut.

However, there are a number of promising young Jamaican visual artists that are bucking this historical amnesia, bravely and boldly creating work without apology that (re)claims Jamaica's African visual source, positing it front and center. Artists such as Matthew McCarthy, who combines his graphic design training with the history of Jamaican street graphics to create beautiful, kinetic, graphic compositions (ex 5); to Leasho Johnson's dancehall inspired drawings and installations (ex. 6). McCarthy, though, has a sanguine view to the appropriation of a Jamaican aesthetic by non-Jamaicans, and corporations such as Puma. From an interview I did with McCarthy, he stated:

> ***…doing work, and feeling that because this work has a certain way about it, and because it talks about certain things—it has a certain shape or a color, whatever it may be—that it should be owned by a particular country or nation or set of people. I've never been sold on that idea, mainly because I feel once something goes out there, and it becomes something that is influential, and influences mass culture… Puma (for instance is) a mega company that is just looking out or the next good campaign, aesthetic… It made people start to pay attention to Jamaica once more.***

I understand McCarthy's point-of-view, but still argue that a Jamaica that is in control of its graphic representation is infinitely better than an outsider coming in, and essentially, mining the culture and reselling it. Once Jamaica fully breaks free from the fog of colonialism and realizes that its language, cuisine, art, and design should not be relegated to the lowerclass, but embraced proudly, and put out on full display in its mainstream. Only then I believe will Jamaicans as a whole shed the discomfort of presenting it's African identity first, and reflect it in its mainstream face to the local population.

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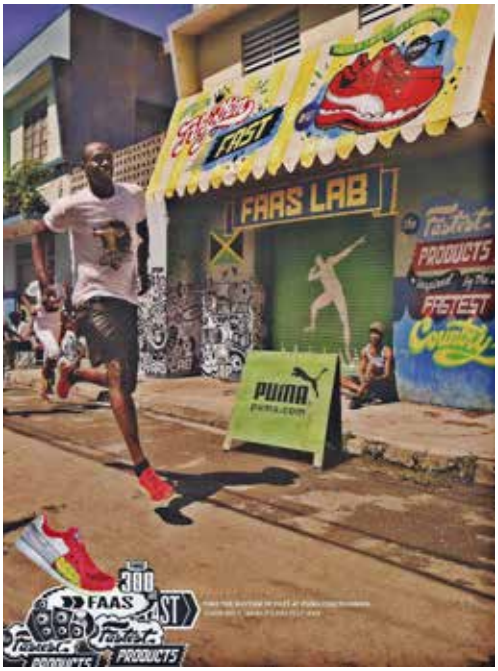


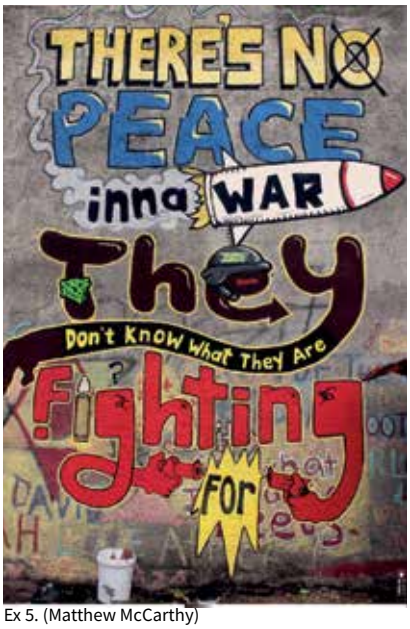
Ex.1 (Puma advertisement, 2011)

Ex.2 (Wilfred Limonius album cover)

Ex. 3 (Photo: Steve Jones)

Ex. 4 (Photo: Steve Jones)

Ex. 6 (Leasho Johnson, Back a Road – The Session, 2013)



Ex 5. (Matthew McCarthy)

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The Need for Belonging in Innovative Practice

By Eric Anderson

So, I'll ask the question again: "Have you lost touch with seeing, respecting, and intentionally supporting the success of your Black and other underrepresented employees?"

I first presented this question in my article "OK, you say you are listening, now what?"[1] I contributed to the argument that employers are not benefiting from the efforts of diversity, the range of human differences, and the inclusive act of creating the conditions for valued differences to exist —if the unique contributions of these employees and their authentic selves are lost to barriers in the work culture. In this writing, I reference research on diversity and inclusion (D&I) in the professional service industry, as well as the emerging research on belonging, to argue that a sense of belonging for Black and underrepresented designers is essential to allowing their authenticity to create distinctions in innovation. I argue that this high-level state of acceptance is crucial for organizations (for-profit and nonprofit businesses, government, and academia) that desire to impact markets and communities with value, through growth or new offerings, while increasing the organization's bottom line.

The Convergence of Social Justice and Innovation Pressures

Recent outcries and protests by U.S. citizens and global communities —against racial discrimination and the lack of diversity and inclusion (D&I) opportunities and practices in society and business —have exposed the shortfalls of D&I efforts. The response has been a renewed and heightened declaration of support for diversity and inclusion by organizations across many sectors. Domestically, this work began in the 1960s with U.S. legislation taking up affirmative action mandates and passing the *Civil Rights Act of 1964*. Diversity workforce training programs were implemented shortly thereafter which today have emerged into the business case for diversity. According to Lussier,[2] diversity experts and executives argued that a diverse workforce provided a competitive advantage to corporations in a globalized economy.

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Global data services corporations are now regularly tracking and reporting on the value of D&I efforts in the professional services industry. In their 2018 report, "Delivering on Diversity," McKinsey & Company[3] describe how companies indeed see a diverse and inclusive workforce as a competitive advantage, and PWC reports a growing number of CEO's see D&I as key to new areas of growth. Yet, these same reports highlight the significant work yet to be done by companies to articulate their values and designs around D&I strategies and implementation plans; some are leading by example while others haven't begun to take meaningful action. Despite the growing investment by companies to embrace D&I, it is important to acknowledge skepticism around the effectiveness of the business case for diversity concerning execution.

Counter arguments to the business case for diversity express concerns that it "provokes people to focus more on economic equality-based metrics of success" rather than advancements beyond incremental change —that the compelling economic impact of D&I efforts has yet to be seen from this model (Kaplan)[4]. Newkirk is more direct in her book, "Diversity, Inc.: The Failed Promise of a Billion-Dollar Business." She states the primary beneficiary of the business of diversity is what she classifies as "the Inclusion Industrial Complex —consulting firms and Diversity & Inclusion professionals who can profit from putting diversity management programs in place."[5] There are three ways organizations engage with D&I work and the potential outcomes, according to Anderson:

For compliance —There are requirements or tactical advantages to hire diverse people but little or no desire for culture change. Here, minimum or no effort is made to be inclusive; therefore, people struggle to perform authentically. Consequently, they acclimate to the existing cultural practices and attitudes.

To enrich culture —There is realization that the organization is operating well but would be more innovative and competitive by creating and leveraging employees' differences. However, research informs that unless there are suitable representations of diverse people as part of the work group, the desired attributes the employee would bring can become diminished or lost over time. The result is acclimation of existing cultural practices and attitudes.

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To change culture —This is the most challenging and most courageous action organizations can take towards innovation. It is a declaration that the organization is not meeting its mission or needs to establish a new one. People are hired to transform the mindset and culture of the organization through inclusion and not simply offer improvement.

Having the presence of diversity and the goal of inclusion without the proper conditions and ongoing investment only checks the boxes and does not leverage the power of either to create differences. Organizations without a strategy to embrace culture changes to achieve D&I are at risk of creating mechanisms to identify the "who," "what," "when," "where," and even "how," and positioning themselves to struggle with articulating the "why." At best,these D&I efforts lack clarity and depth and can be implemented in uneven and problematic ways (Anderson).

To be clear, the work of D&I continues to be an essential need and a formidable challenge to achieve. As the work evolves, we must not lose sight of the goals and value of diversity and inclusion; rather we must address ways to deliver on its promise more effectively and expediently. That said, leveraging the possible differences of D&I is reliant on the differences of people being accessible and embraced. This is perhaps most easily evidenced in discipline-focused models for innovation practice.

Extending Beyond Functional Innovation

In my past role as a co-founder and co-director of the Integrated Innovation Institute at Carnegie Mellon University —which established pedagogy and culture for cross-training disciplines of design, business, and engineering —my research contributed to articulating the distinction between team collaboration and integration in the innovation process.[6] Insights were drawn from across the technology, health care, and design sectors. The definition by Peter Beck, Senior Fellow of the Design Futures Council, was particularly helpful. Beck writes, "Collaboration is a data-centric activity wherein each discipline contributes data information to other disciplines for processing to achieve common objectives."[7] The limitation with collaboration, at least

in practice, is the inconsistency of engagement within and across teams; the default is people working alongside each other despite the expectations of a close-knit practice. By contrast, Beck offers that integration is a “knowledge-centric activity” that relies on participants sharing their knowledge, which, in our work, was to intentionally cross-train the fundamentals of disciplinary knowledge for a shared baseline and the goal of a holistic mindset. Using the integrated model, each discipline learned to value the differences of each other and the important role they play in support of successful outcomes. An integration model achieved higher-level functional innovation goals in our research and practice. Its limitation, however, is in inviting the uniqueness of the individual —their social and cultural experiences beyond functional disciplinary expertise —into the innovation process.

The degree of non-technological innovation within mainstream products and services today is arguably limited, which has led several to opine that many products look the same and many services feel similar.

A contributing factor is the influential cycle of sophisticated algorithms that inform the inspiration searches of designers and innovators, resulting in more homogenized marketplaces. Further, algorithms, coupled with the mechanics of innovation practices, are becoming more visible and commonly practiced; and the loss of diverse perspectives due to acclimation then decreases the chances of a leap in innovation. I propose this is a new opportunity for innovation where the diverse experiences of Black and underrepresented designers are actively embraced for their unique personal experiences and interpretations. While it may be the expectation that Black and underrepresented designers contribute their differences naturally when part of an innovation team, organizational culture and historical social baggage has a strong impact on what they contribute of themselves. An example of this seen the U.S. is the idea that since the *Civil Rights Act* of 1964 —the mandates and legislative acts that sought to undo centuries of deeply embedded racial and social discrimination systems and practices, and ideally embrace diversity —opportunities remain elusive for the communities they intended to serve. Therefore,

while some organizations promote diversity language and structures, it should not imply that an organization is inclusive of cultural and social differences. Many organizations remain abstract in their strategic initiative and are seemingly content being acknowledged having taken some action. McKinsey reports that a diverse and inclusive culture is rapidly becoming a priority for the talented people organizations seek to hire. However, the most capable and confident individual needs to have opportunities to express their unique self, which means they are seen, their voice is heard, and they feel their contributions are valued —they feel a sense of belonging. A culture of belonging can support retention, greater chances for innovation, and growth.

Belonging As the Top Level of Acceptance

Belonging is the emotional dimension of being human, where a person feels safe to share their more guarded identities. Significant research on belonging has been conducted within several analytical frameworks that include social locations, identifications and emotional attachments, ethical and political values, and the politics of belonging,8and across disciplines including psychology, organizational behavior, and business management. This writing does not attempt to sum up this vast literature in any way, nor does it provide ways to achieve belonging; there is much written to address this goal. The purpose here is to frame the value of belonging in the context of creative and innovative practice. As such it does align with the framework of identifications and emotional attachments, “which deals with identities are narratives, and stories people tell themselves and others about who they are (and who they are not)”.[9]

When hiring diverse people or assembling diverse teams, many organizations overlook the essential need of people to feel they belong —assuming they will automatically find a way to be included. To this point, Waldon comments that “if you are a minority (Black, Latino, female, disabled, etc.) 30% of your time at work you are worried about how you fit in.”10In a Deloitte study, among those who identify as ethnic minorities, “36% of millennials and 39% of Gen Zs said they are discriminated against all the time or frequently in the workplace. Roughly three in ten who identify as homosexual, gay, lesbian, or bisexual concur.”[11] The need for belonging is global as leading organizations recognize that diverse

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talent is all around us, “coming from emerging and developed markets, traditional and start-up companies, and different kinds of educational backgrounds” (PWC).

Creating a belonging environment enables people to share their identities and authentic selves more readily beyond disciplinary skill and functional perspectives and contribute uniqueness to the work. On the contrary, when people don’t feel seen, respected, or supported, their authentic self may rarely be visible, and its value is lost. According to Waldon, on average, 80% of an organization’s operating expenses are related to talent, suggesting that belonging is essential towards its potential impact on the success of the organization and crucial to its bottom line.

As it relates to creative practice and innovation, the literature suggests that the concept of belonging represents the highest state of personal acceptance. Further, Filstad et al. writes “belonging at work, is linked to the possibility of sharing practices in community, creating meanings, participating in common goals, learning through participation, grasping new shapes of identity through relationships with others and changing personal investments, representations and growth.”[12] I argue that this is a deeper level of connectivity different than what will most often occur in social structures of diversity and inclusion, or functional structures of collaboration and integration, where the inclusion of personal identities and experiences have less value, if they have value at all. Therefore, as it applies to innovation practice, belonging deserves to be critically studied.

Belonging As a Shared Opportunity

The recent movements in social culture have motivated leaders in successful organizations to learn and respond to diversity and inclusion as strategic requirements. This embracement of D&I and the necessity for work cultures to be better prepared for open exchanges has provided the foundation for belonging. Research suggests that the pursuit and support of talented people who feel they belong will produce more distinct and successful outcomes. Therefore, organizations must be vigilant in their hiring and onboarding processes and work culture development to cultivate a sense of belonging. However, the degree of belonging possible relies on some level of partnership with employees. Employees

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can support, if not lead, belonging initiatives by introspection of their needs and desires. Outcome scan potentially inform how they align and desire to align with existing or future work cultures. While this type of activity is typically guided by work psychology and management perspectives based on skill alignment and personal dynamics, the opportunity here is to reflect on a personal level. Belonging —feeling comfortable to express identities and personal experiences —in support of innovation work can be the hidden value of Black and underrepresented employees. Reflective questions and analysis may include: 1) What part of your identity is hidden/protected and why?2) What part of your identity do you want to make visible and why, and to what degree?3) What part of your hidden/protected identity could contribute to your workplace?

As a starting point to responding to reflective questions, it may be useful to borrow from the work of Gardenswartz & Rowe[13] and their "Four Layers of Diversity"model to construct and articulate individual characteristics and identities. Select key examples from each dimension to describe and use the responses to answer the larger introspection questions. The goal of the outcomes is to guide personal journeys and future contributions to work and workplace culture.

What informs your unique perspectives?		
Organizational Dimensions	**External Dimensions**	**Internal dimensions:**
Functional Level/Classification Work Content Field Division/Department Unit/Group Seniority/Management Status Professional Affiliations	Geographic Location Personal/Recreational Habits Religion Educational Background Work Experience Appearance Marital/Parental Status	Age Race Ethnicity Physical abilities Sexual orientation Gender identity

Adapted from Four Dimensions of Identity, Gardenswartz & Rowe, 2003

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In Closing

To be sure, asking people to expose personal identities beyond the current surface levels they are comfortable with sharing in their work environments requires a level of trust that is often not present, or in some cases, possible. The reality is that belonging will be experienced in degrees based on the employee, their willingness to share, and the social and environmental conditions established by the organization. It is a negotiated pursuit that will have moments of achievement but requires much effort to sustain. That said, to achieve greater leaps in innovation, the pursuit is necessary.Looking ahead, the advancements in technology and the ways we connect across the globe will continue to provide international populations access to mainstream products and services. Several trends will require new ways to create valued differences: things that were once rare become commodities; interactions and experiences with consumer goods become more homogeneous because of similar design systems and methods; algorithmic populism has guided more of our choices and decisions. PWC states, "it's the people who change the industry, the firms they work in, and through that work, make an impact on the communities and world around them." I hypothesize that future differences in products and services will be inspired by the uniqueness that people engaged in the process of innovation contribute from their identities and experiences, which is best possible when they feel they belong.

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I Am More Than My Pain: Alternative Framing Strategies In Design

By Lesley-Ann Noel

06

In the design world, we love 'pain' and problems. Therefore, many design challenges start with a search for problems that designers can solve.

If you are a product designer, you may be familiar with the term 'pain point'. A pain point is a persistent point of tension for a product or service user. It is an annoyance that needs to be fixed to improve the user experience. In several design disciplines, designers use 'pain points' or points of friction in the user experience to support problem framing and to elucidate areas where they can intervene and improve the experience of the person for whom they are designing. If you teach industrial design UX design or human-centered design, there is the possibility that you use the word 'pain point'. I've used it for several years, even finding it helpful to identify friction points in the customer journey.

In the world of social design or community-focused design, the focus on pain and deficits can send problematic messaging about a community's lived experience, reinforcing a one-dimensional portrayal of these people as depleted or broken (Leitão 2020; Tuck 2009). How you frame an issue depends on your positionality and point of view. As a designer, are you only focusing on pain? Who has named the matters on which you are focusing as problems? In the same way designers can choose to frame issues around pain points, they can also choose to frame issues with other starting points that are not pain and damage-centered.

In photography, I can compose an image around what I want you to see, what might be most compelling or essential. For example, if I take a photograph of a broken table with a tiled tabletop, I can frame the image to highlight the tiled flower, frame an abstract pattern in the tile work, frame the destruction of the table. In the same way, framing an issue changes what people will see in design or research. How I create the frame depends on my positionality or identity, what I deem essential, and what I want people to see.

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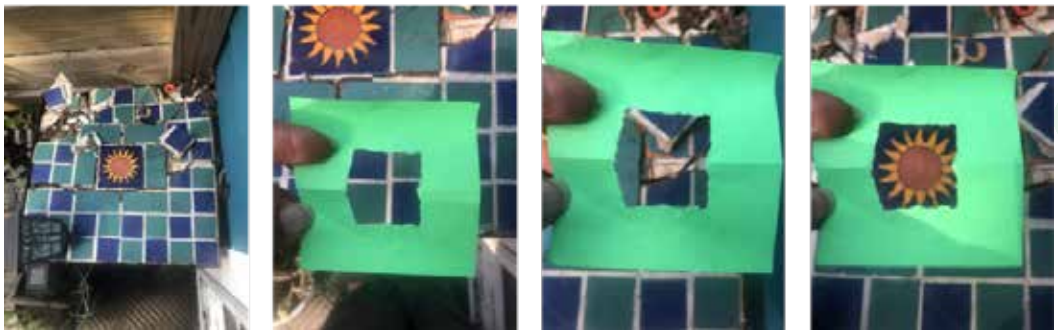

Caption: How I frame the image guides people what to focus on.
Source: The author

In the design process, problem framing helps designers define issues they want to focus on and make issues more focused and addressable. The frame helps us bring the issue into focus. We can frame an issue in different ways. We must also be aware that our positionality impacts our focus as we frame issues. If we call an issue a problem, who are we to define it as such? There is an unspoken tension around who has the power to define an issue as a problem. As designers move more towards issues such as equity, we need to analyze this tension. We also need to open up how issues are framed, exploring multiple points of view and starting points to gain a more complex understanding of issues. Asking critical questions while defining the issue helps the designer see more possible frames for the problem.

While searching for pain points and problems to solve has been helpful in my career as a designer, these days, I've become more reflective about how framing issues around pain and problems can lead to an excessive focus on (and even fetishization of) the pain and distress of other people. I have also become aware that fixing problems may not lead to joy and thriving.

I have intentionally sought alternative ways of framing issues and consciously stopped myself from using the word 'problem' in my more current design practice in the field of social design, often with community partners. I refrain from diagnosing problems and trying to fix them. In empathy interviews, I use more varied conversations about a broader range of emotions so that my students and I cannot only focus on people's pain. In the interviews, I use the Feelings Wheel, designed by Dr. Gloria Wilcox (1982), to guide conversations about a broader range of emotions around the issue

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in focus. Participants talk about how the issue has made them feel mad, sad, scared, joyful, powerful, and peaceful. In framing issues, the design statements are also intentionally around maintaining joy, peace, power and not just fixing pain and sadness. Focusing on pain and problems can make us forget the complex multi-dimensionality of the real people we are serving in our work as designers.

In my interest in decentering pain, in addition to using the Feelings Wheel, I have used other design prompts in more recent work such as futures, fun, relationships, and other design prompts that consciously move me and my students away from seeking pain points. These have resulted in design concepts for future versions of ourselves, food trucks about health, a series of conceptual services to create friendly relationships between police and residents, among other ideas.

I encourage other designers to problematize the concept of the pain point and consider more creative frames for design challenges. Here are

How does worldview impact problem framing?

How do unequal relationships of power impact the framing activities of designers?

Can problem framing be grounded in questions around the future, utopia, happiness, and other bold new approaches in design?

How do unequal relationships of power impact the framing activities of designers?

If we don't call it a problem, then what do we call it?

How can designers use play more intentionally in the design process?

What could be the role of happiness and fulfillment as alternative starting points in the design cycle?

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Focusing on pain and problems might not get us to the futures we want. We are more than our pain, whether the cause of that pain is racial inequity, economic hardship, barriers related to gender or ability. The people who we serve as designers live rich lives that cannot be reduced to only pain and suffering. A simplistic focus on pain and suffering of others is dis-empowering. Therefore I challenge you fellow designer to move beyond merely seeking pain points to understand the complex lived experiences of the people you serve.

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The Hue Collective

Radical and Liberatory Spaces

By Michael Grant

Shaw Strothers, Alphonso Jordan, Tiffany Ricks, Eddie Opara, Jacinda Walker, Randall Wilson
2019

In response to a lack of physical space for black creatives; and out of a need for representation and support in industries of design, **The HUE Collective** was born.

In 2016, they started out as just a few creatives of color converged into a digital space. Through the prism of design they began to discover the many bonds that tied them together. They shared work experiences, interests outside of the workplace, and the paths they each took to arrive where they were in their careers.

Founding members Randall Wilson, Tiffany Ricks, and Alphonso Jordan shared a bold vision: to gather and serve Black designers from all disciplines.

The three strongly felt the need to create an alternative to establishment design conferences where, by their measure, black designers are and have historically been underrepresented, under-invested and under-served.

Their desire to solve this problem led the three to ideate and develop an intervention for the disenfranchisement of black creative talent.

As they thought deeply about the potential of a conference-like experience by and for the black creative, they traded, shared and built on ideas large and small.

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Welcome Dinner, 2019

With an emphasis on space, an integral sense of community, inclusion and an environment of learning, their vision began to take shape.

In 2017, the three labeled themselves The HUE Collective. Their first project, HUE Design Summit was set in motion the same year.

Building An "Unconference"

Being able to discuss topics with a familiar shorthand rarely enjoyed on the job caught on. Soon after, the opportunity to translate the feeling of that digital space into a physical realm showed real potential.

The HUE Collective set out to create an "un-conference" that welcomed black designers from all disciplines into a comfortable, safe space optimized for fellowship, learning, networking and professional development; they knew it was important to make the space feel welcoming.

The founding team believed a conference experience for the black designer should be devoid of the awkward feelings of angst that black creatives often experience as attendees at large establishment conferences where professionalism and respectability is predicated by white ideals.

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The **HUE Design Summit** should create space where black creatives can bring their entire black identity along with their wonderful creativity.

To this end, they sought to provide an outlet for new and established designers coming from predominantly white workplaces, and could be who they are without reservation.

Emphasis was intentionally placed on casual experiences that the HUE team believed were integral to establishing a strong sense of community.

The experience also needed to be an authentic reflection of black life and common communal pastimes often found in their very own communities. At a HUE Design Summit, it's not uncommon to overhear conversations such as debates about Beyonce, be extended an offer to join a spades tournament or participate in karaoke, or enjoy cuttin' it up with drinks and friends new and old.

There is also a good argument to be made about how community might drive creativity. The HUE Collective believes that people are better able to create if they are closely connected —almost familial relationships —by existing harmoniously in the same physical space.

They found a gorgeous estate in a downtown Atlanta neighborhood called The Howard House which would serve the dual purpose of daily communal activities and rest. To begin the day with positive attitudes and spirits, they sourced a yoga instructor to stimulate mind and body.

Creating a unifying theme also drove the retreat. We wanted a purpose to tie the weekend together, to have something that attendees could take back, build upon and contribute to. A theme that couldn't be solved for over 3 days, but could be supported by breakout sessions and interactions throughout the time we spent together that could answer that overall question, "Why are we here?" With that in mind, we searched for venues, brainstormed activities, and reached out to design leaders that we thought would bring that vibe and purpose to life.

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The goal: to challenge their thinking and provide commentary for attendees to leave the retreat with and ponder fueling the continued exchange of ideas within their own circle of designers, colleagues and friends.

For designers, observing the doodles and sketches of a peer could be motivation enough to inspire and explore new ideas. But while organic moments between creatives is a big part of the mission of creating community, the team also set its sights on growth and professional development as key components of the experience.

Education and professional development

With emphasis on providing educational content for designers of all (or at least most) disciplines, The HUE Collective made variety core to the mission of professional development. Rather than a conference focused on one area of design, the HUE Design Summit highlights the three design fields where most black designers can be found. Those include visual design, industrial design, and digital UX/UI and technological design.

Gail Anderson, 2018

While emerging trends across disciplines are an important part of the conversation and learning, The HUE Collective has decidedly taken a historical approach to summit programming. To them, it's not just about the latest trends and techniques of today. Programming is intended to draw connections between the modern arts and past breakthroughs.

To date, every conference has featured one keynote speaker who has paved the way for contemporary designers.

Keynote speakers include Gail Anderson, an award-winning New York-based designer, writer, and educator. Anderson is a partner, with Joe Newton, at Anderson Newton Design, and teaches in the School of Visual Arts

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MFA, undergraduate, and high school design programs. She shared some 30 years of her illustrious career including creative leadership roles at SpotCo, a New York City advertising agency that creates artwork for Broadway and institutional theater stints, Rolling Stone magazine, The Boston Globe Sunday Magazine and Vintage Books (Random House).

London born Eddie Opara joined Pentagram's New York office as partner in 2010. His projects have included the design of brand identity, publications, packaging, environments, exhibitions, interactive installations, websites, user interfaces and software, with many of his projects ranging across multiple media and clients including; lululemon, Samsung, Cooper Hewitt, Smithsonian Design Museum, and Nike. Opara is also a senior critic at the Yale University School of Art. He was named one of Adweek Creative 100 in 2018, one of Fast Company's 100 Most Creative People in Business in 2012 and 2014, and was featured in Ebony Magazine's Power 100 list.

Cheryl D. Holmes Miller holds the Master of Science-Communications Design degree from the Pratt Institute, N.Y. and the Bachelor of Fine Arts from the Maryland Institute College of Art. She is a former business owner of Cheryl D. Miller Design, Inc., a New York based design agency that serviced corporate communications to Fortune 500 clientele including IBM, American Express, McDonald's, and Time Inc. Cheryl's writings called on the need for diversity in the design industry in the 1980s, and were published in AIGA and Print Magazine. Miller's professional papers and legacy portfolio are preserved at, "The Cheryl D. Miller Collection at Stanford University." Her corporate posters are further collected at the Poster Museum, New York and the Design Museum, The Hague, Netherlands.

Behind the scenes, The HUE Collective team worked tirelessly to secure leading industry thought leaders of African descent. The collective prides itself in welcoming such leaders into an intimate setting —literally under the roof of a single house —for intimate conversions about the craft, and sharing the most inspiring moments of their incredible break-through careers.

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Dian Holton, Eddie Opara, Dr. Dori Tunstall

The meaning of physical space

For decades, two issues persistently loom over black designers: a lack of blacks occupying space in design disciplines, and negative experiences in design disciplines.

Bobby C. Martin Jr., co-founder of Champions Design was interviewed by Print Magazine. He shared an article titled “The Black Experience in Graphic Design, 1968” left a lasting impression on him. “It is hard to believe that this article was written in 1968,” he said. “More than 50 years later, very little has changed. According to the 2019 design census created by AIGA and Google, Black men and women make up just 3% of the design industry. We are 13% of the total U.S. population. The failure to close that gap is a failure of our educational institutions, our industry organizations, and the design profession as a whole.”

An article titled, 39 Creatives Talk Being Black in the Design Industry—and What Needs to Change appeared in *House Beautiful* online in June, 2020.

Nina Brair, the Principal and Creative Director of NinaBDesign in New York City is quoted saying, “I live and work in TriBeCa and have on occasion been mistaken for either cleaning staff or a nanny whilst visiting job sites (to the extent of once being handed a baby). But always I have to somehow maintain my professionalism so as

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not to perpetuate the stereotype and simply get the work done. I've had to compromise on negotiating rates in the past; I felt at times that people often don't see my worth as equal with white designers. When I express myself and demand high standards, I've been told I'm being aggressive or difficult, because people so easily default to the angry Black woman stereotype in a way they'd never do with a white designer, who'd just has 'high standards.'"

The AIGA survey data and Blair's comments illustrate the difficult professional world we as Blacks must navigate in all creative industries. Experiences like Blair's align perfectly with the motivations of The HUE Collective to develop an intervention.

As The HUE Collective leadership team slowly expands, so does the shared belief in the need for radical change in an industry that still struggles to be more diverse and inclusive.

Kyra O'Kelley, is an illustrator and graphic designer who double-majored in Visual Arts and Marketing at Emory University. O'Kelley is a new member of the leadership team and considers the design industry status quo as problematic for Blacks. "We, as black people, can not claim freedom if we solely operate within the confines of what is acceptable to white, or even non-black, people," said O'Kelley.

The HUE Design Summit places the experience of black designers at the center. "HUE radically rejects the notion of whiteness being invited to the table," O'Kelley explained. As radical an idea it may seem to those outside of the black experience, for attendees, it feels more like liberation.

Founding member Alphonso Jordan added, "If you've ever worked in a corporate setting, you know what it's like to step outside, huddle by the water cooler to have a "safe conversation". This is what the summit did for us. But the entire house was that water cooler where everyone was welcomed to share."

Their choice in specifically supporting Blacks wasn't without deliberation about the implications for how the group might be perceived and the potential of deterring funders. The collective

raised important questions: Is it easier to pitch an un-conference that targets more broadly people of color or specifically black designers?

How valuable would engaging and sponsoring a black design summit be to the very places that struggle with hiring black designers?

To focus on designers of color more broadly, they felt, ran counter to HUE's true mission: to elevate and create equity for Black designers.

Shawn Harris, Special Projects Lead of the HUE leadership team explained the importance of controlling the methods by which corporations and funders interact with the group. "
We are very intentional about how we allow non-black people to access HUE and the community we serve," Harris said. "We are not a DEI organization. We approach our relationships with corporate organizations being mindful that we do not put our community of black designers into spaces to feel exploited or on a stage for white audiences."

A space where opportunities are born

James Howard, a software engineer at Mailchimp and one of the earliest members of the leadership team knows the benefits of the community the HUE team has built from the ground up. "The summit is such an enjoyable experience where you can share inspiration, resources, your story and lots of smiles and laughter with several black creatives," Howard says.

He's right. In that powerful combination of elements James described is a spirit of serendipity the HUE Summit has come to be known for among it's loyal following to measurable benefit. Since its inception in 2016, HUE's impact has led to opportunities large and small among summit attendees.

When the community was posed the question of particular connections and collaborations borne of the summit through the years, many weighed in.

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Britt Davis, a Senior Graphic Designer at AMB Sports + Entertainment and Co-Founder of LCKR ROOM creative group, made a connection at the 2020 Summit. It was through this medium that she met Mike Nicholls, founder of Umber Magazine, a publication that deems itself "the creative thinker's graphic journal from the Black and Brown perspective by visual artist and designer."

Britt Davis saw Umber as the perfect outlet for her visual thesis, "Nostalgia in Sports Design," completed at the Savannah College of Art and Design. The theses planned a commemorative campaign celebrating the 1924 Colored World Series. The project was published in Umber Magazine.

Some attendees become speakers, like the founders BlackBird Revolt —an organization promoting social change through conscious creativity, art and design.

Kai Frazier is an educator turned EdTech entrepreneur and founder and CEO of Kai XR. Frazier is also a past speaker at the Summit and attracted the planning team with her progressive approach to inclusive & accessible 360°(VR) —most notable for removing barriers for kids from under-served communities to "explore, dream, & create" in this emerging space.

At the HUE Design Summit, Frazier made a connection with Elizabeth (Dori) Tunstall, a design anthropologist, public intellectual, and design advocate who works at the intersections of critical theory, culture, and design. Tunstall is Dean of Design at Ontario College of Art and Design University and she is the first black and black female dean of a faculty of design.

Frazier and Tunstall collaborated on a VR project for students to create new brand imagery.

Other serendipitous moments include two attendees meeting an educator and now mentor her design students. One designer got connected to Capital One's hiring network. A leadership team member was commissioned for illustrations by AAGD.

Oen Hammonds of IBM connected with Omari Souza as a speaker at the State of Black in Design event. Many of the panelists were HUE Design Summit attendees through the years.

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Renee Reid was a Summit host and connected with the legendary Eddie Opara for a “Wrap Queen” interview.

Brook Smith, partnerships lead at Hexagon, connected with Regine Gilbert to host their first book club meeting with Inclusive Design for a Digital World. They met at Hue Design Summit 2020.

Dr. Lesley Noel hosted a design thinking workshop at IBM in fall/winter 2020 with Oen Hammonds’ design team. They met during summit 2020The post-Summit anecdotes are positive signals. The testimonials go on and on. With service, representation and opportunity in mind, the HUE leadership team believes they are on the right track in producing the sorts of outcomes they had targeted. It’s an indication that what they have built is working.

The future of HUE

With the nation challenged by a pandemic, and compounded by four years of a divisive presidency, the U.S. at large is still reckoning with race, equity and fair representation. From the expansive reach of the Black Lives Matter movement to the sticky question of “Where Are the Black Designers?” that fueled the deeper conversations of representation in the arts, The HUE Collective continues to ask itself, what role should HUE play?

There is an increasing number of black design organizations seeking to rectify issues endemic to the design community, and the leadership team welcomes any and all efforts to make the industries where we work more inclusive.

Here’s what they know: the HUE Design Summit has become the house for those black designers who are seeking refuge, acceptance, support, feedback, connection, inspiration and nurturing. But they also believe there is more work to be done.

The long term vision of The HUE Collective is to grow into a hub for connecting passionate organizations who wish to do the work of radically changing the design industry into a more habitable place. They wish to focus on improving

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Oen Hammonds, 2019

the ecosystem of Black designers where organizations can communicate and collaborate in service of the greater good: revolutionizing the field of black design and boosting equity for black designers.

The HUE Collective believes the continuous creation of equitable space can yield the greatest impact. And for the foreseeable future, the HUE Design Summit will continue to be a home for black designers. After all, they have found success building a foundational home.

“We walk into a home, some of us strangers, and leave as a family of Black designers,” said founding member Tiffany Ricks. “The bonds built over a weekend somehow transcend the experience itself. That motivates us to go back to the whiteboard and create something better than we did the year before.”

Yet the team seeks ways to support the larger community (i.e. the neighborhood) where the entire community lives and works.

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Contributors

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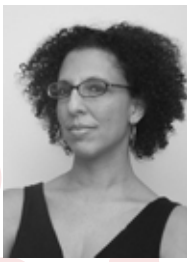
Jacqueline Francis, Ph.D., is an art historian, curator, and occasional artist. She is the author of *Making Race: Modernism and "Racial Art" in America* (2012) and co-editor of *Romare Bearden: American Modernist* (2011). She is co-Executive Editor of *Panorama: Journal of the Association of Historians of American Art* and a co-founder of the Association for Critical Race Art History. Her curatorial projects include "side by side|in the world" (2019, San Francisco Art Commission). A member of the Three Point Nine Art Collective, she exhibited the video *RUN* in the group's exhibition at Toronto's Museum of Contemporary Art in June 2021. Francis is Associate Professor and Chair of the Visual & Critical Studies Graduate Program at California College of the Arts. She is a co-founder of the Association for Critical Race Art History. She is a graduate of Dartmouth College, the University of Wisconsin-Madison, and Emory University.



Jennifer Rittner is a writer, educator and communications strategist currently serving as Visiting Assistant Professor at Parsons School of Design. She has also taught at FIT, California College of the Arts, and at the School Visual Arts. She has been published in The New York Times, Eye on Design, DMI: Journal, Core77, and on Medium. In 2020, Jennifer guest edited a special issue on policing for the Design Museum magazine. She has worked for a number of design and design-adjacent institutions including Pentagram, the Columbia Center for New Media Teaching and Learning, and the AIGA. As a museum educator at the American Federation of Arts (AFA) in the 1990s, Jennifer led Art Access II, an initiative designed to increase museum attendance among under-served communities through education and community outreach. She earned her M.Ed. in Communication and Education at Teachers College, Columbia University where her thesis, "Space, Time, and Objects," proposed pedagogies of equity in the art history curriculum. She was developmental editor of the forthcoming book, The Black Experience in Design, with Anne Berry (managing editor), Kelly Walters (creative director), Kareem Collie, Penina Laker, and Lesley-Ann Noel.

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Contributors

Steve Jones is an award-winning Graphic designer and educator with over 30 years of design experience. He is the Creative Director and Principal of plantain studio, a hybrid, multi-disciplinary design studio—and Adjunct Professor at the California College of the Arts.

There is a strong sense of social justice in my professional work, teaching and approach to problem solving. Much of how I arrived at this nexus is part my background/upbringing, part my education (and things missing from it), and part my natural attraction and sense of what I feel is "right." This mindset is a guiding principle in terms of the professional work I do—a lot of which is with communities of color, small businesses and non-profits.Developing a social consciousness is an integral to my personal value system, and one that I foster in my students. In the classroom.

Eric Anderson
Associate Professor School of Design and Senior Associate Dean of the College of Fine Arts

Eric Anderson is a tenured professor in the School of Design at Carnegie Mellon University where for over 20 years he has taught design and visualization studios within the context of product and related service experiences at the undergraduate and graduate levels. He was one of the co-founders and former co-director of th**e** Integrated Innovation Institute before returning to full-time teaching and research in the School of Design. Prior to teaching at Carnegie Mellon, Prof. Anderson spent over a decade as a full-time design practitioner for corporate departments and consulting firms based in New York, New Jersey, and Pennsylvania. Anderson is a Past President of the Industrial Designers Society of America (IDSA), and a member of the prestigious IDSA Academy of Fellows. He holds a BS in Industrial Design from the University of the Arts, and a MA and MFA in Design Education from The Ohio State University.

Lesley-Ann Noel, Ph.D. is an Assistant Professor in the Dept. of Design Studies at North Carolina State University. She has a BA in Industrial Design from the Universidade Federal do Paraná, in Curitiba, Brazil. She has a Master's in Business Administration from the University of the West Indies in Trinidad and Tobago. She earned her Ph.D. in Design from North Carolina State University in 2018. Her research interests are emancipatory research, community-led research, design-based learning, and design thinking. She is co-Chair of the Pluriversal Design Special Interest Group of the Design Research Society. Before joining North Carolina State University, she was the Associate Director of Design Thinking for Social Impact at Tulane University, and a lecturer at Stanford University and the University of the West Indies.

Hue Collective, Inc.

We are a collective of creatives who believe that in order for Black designers to flourish, there must first be an established community. The minds behind Hue Collective are building that. We're a small team building a collective. We recognize the need for spaces where designers of color are given the necessities of the time, tools, and attention that foster advancement in an ever-changing world of tech. We wish to support these creatives in their shift from old social paradigms that lack support so that they stand a chance to emerge as the influencers of a new age.

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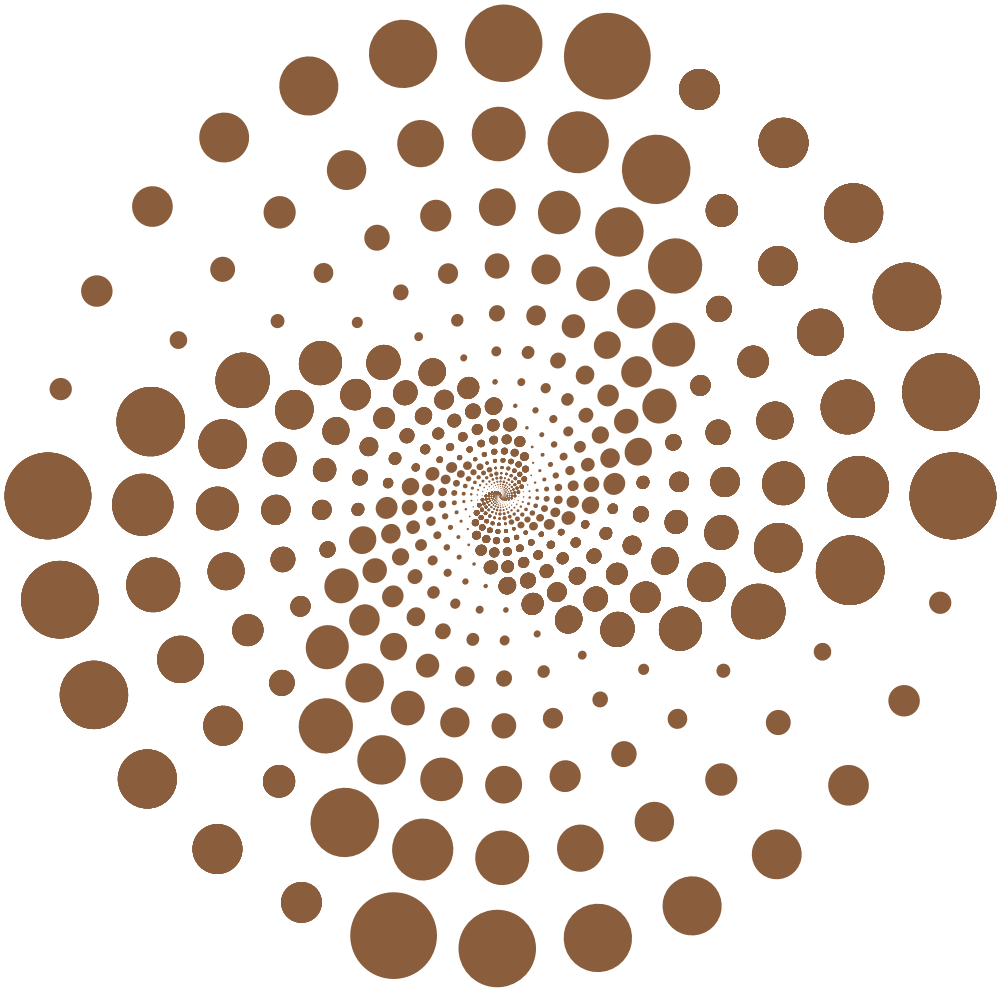
ISSN: 2582-8304
December 2021 Vol - 16 No - 12



ISSN: **2582-8304**

Forthcoming Issues

January2022 Vol-17 No-1

Jesús Hernández Galán, PhD

Director de Accesibilidad e Innovación

Doctor in Engineering with cum laude honors, with more than 30 years' experience working in the field of accessibility. From 1990 to 2000, I was as an accessibility consultant specializing in protected natural areas. On 2000, I was appointed General Director and CEO of accessibility consultant company, Via Libre, until 2003 when I became Director of Universal Accessibility and Innovation Directorate at Fundacion ONCE to present. I am currently vice president of the European Network of Accessible Tourism (ENAT), president of the technical standardization committee 170 for Universal Accessibility and Design for All, and a trustee of three foundations working in accessibility. I have also been a jury member of the following awards: Access City Awardsfrom its first edition to present, Queen Letizia Awards, Fundación Universia Innovation Awards and OTIS Accessibility Awards. Additionally, I have been Project Leader of several standardization working groups about accessibility such as European Commission Mandate 420, Accessibility Requirements for Public Procurement and ISO 21902 Accessible Tourism. Moreover, I have been dissertation director and a member of the examination committee for more than ten doctoral dissertations, co-author of over 80 research papers and publications, and have travelled to more than 30 countries to participate at conferences a guest

speaker. I have also received additional training at some of the most prestigious universities such as Polytechnic University of Madrid, Stanford University, London School of Economics and IESE

February 2022 Vol-17 No-2

Colleen Kelly Starkloff, Founder

Starkloff Disability Institute

Colleen Kelly Starkloff is co-founder, with her husband Max, of the Starkloff Disability Institute. During the 1970's, she co-founded Paraquad, Inc. in St. Louis in conjunction with Max.

Ms. Starkloff has worked in the field of disability rights since 1973. She has extensive experience educating and training the disabled and non-disabled communities on issues related to employment of people with disabilities, independent living; developing new program initiatives; and coordinating activities that promoted the successful implementation of the Americans with Disabilities Act (ADA). She served two terms as the United States Organizer of the Japan/USA Conference of Persons with Disabilities. In 1999, she joined a citizens' advocacy group responsible for the establishment of the Affordable Housing Commission in the City of St. Louis, which oversees a $5M Affordable Housing Trust Fund. She ensured that housing created by the Trust Fund must include Universal Design features. She served as Founding Chair of the Commission. She is the creator and Organizer of 6 national Universal Design Summits which train architects, designers and builders on uses and benefits of Universal Design in home and community design.

In 2005 she introduced Disability Studies into the curriculum at Maryville University and also taught a course on Universal Design in 2010. From 2005-2010 she collaborated with the Missouri History Museum to create a 1,000 square foot exhibit focused on Disability History. Titled "The Americans with Disabilities Act: Twenty Years Later", this exhibit remained open and free to the public for 19 months. An estimated 163,000 visitors saw this exhibit. In 2011 she established the Max Starkloff Speaker Series, to educate the public on the need to create a world that welcomes all people with disabilities. In 2011 she was presented a Doctor of Humane Letters by Fontbonne University. In 2013 she began consulting and training on issues related to employment of people with disabilities in

mainstream, competitive jobs. In 2014 she was responsible for organizing advocacy efforts in Missouri to encourage Senate ratification of the Convention on the Rights of Persons with Disabilities.

In 2016 she began a new venture, "Colleen Starkloff Talks Disability", as a public speaker on disability issues. A university Commencement Speaker, and general speaker, Ms. Starkloff is sought after to speak nationwide on a variety of subjects related to employment of people with disabilities, disability history, the Disability Rights Movement, Independent Living and the emancipation of all people with disability. A 1993 graduate of Coro's Women in Leadership Program, she has won numerous awards for her work in the Field of Disability. She is also a St. Louis "Woman of Achievement" for 2017. (Watch the award ceremony here.) She was awarded an Inspire Award by the BiState Development Agency in 2018. In 2019, she received the Saint Louis University Alumni Merit Award for the Doisy College of Health Sciences.

Her life story is captured in Max Starkloff and the Fight for Disability Rights, a biography about her late husband. The book is available in print, at the Missouri History Museum and as an ebook through Amazon.com; An audible book can be downloaded at Audible.com.

March 2021 Vol-17 No-3

Dr. Christopher Lee

I have a Ph.D. in Education with a specialization in Instructional Design, a Masters of Fine Arts in Writing and Poetics (MFA) and a Masters in Education (M.Ed). My research interests center on Universal Design for Learning. I love to write and teach. Whenever teaching I learn a little more about what Universal Design for Learning means and how much students enthusiastically embrace its principles. My philosophy of education centers around the learner. As an instructor, I am much like a coach and so, strive to listen to what students are saying and then facilitate their learning as much as possible. As an administrator, I listen to students, staff and everyone I work with to learn more about Universal Design and how I can be a part of helping to make life better for all. I love technology and the doors it opens for everyone. I love hiking, reading, writing, weight lifting, and most of all, being with my family.

Sugandh Malhotra, Ph.D.
Associate Professor,
Coordinator: Mobility and Vehicle Design program,
IDC School of Design, IIT Bombay

Dr. Sugandh Malhotra has over seventeen years of professional experience in industrial design and automotive design industry. He has worked on design projects for marquees in the industry that include Honda R&D, Hero Global Design, Hi-Tech Robotic Systemz Ltd., SETI Labs Berkley, Aprilia Motors Italy, Bombardier Canada and most of the leading automotive and consumer brands of India. He has worked on over 75 projects and has been instrumental in design of over 23 techno-commercially successful launched products at a pan India level. He has won many International and National level design awards. Dr. Malhotra takes keen interest in teaching design and had been mentoring students from many leading institutions such as IIT Delhi, IIT Roorkee, SPA Delhi, Lady Irving College, IILM, Pearl Academy among others.

Since 2016, Dr. Sugandh Malhotra is working as an Assistant Professor and the Coordinator of MVD program in IDC School of Design at IIT Bombay.

His research interest areas include design research methods, future design possibilities, trend research and design forecasting and intelligent mobility systems.

Pr o f. Dr. J u r g e n F a u s t, PhD

Professional Experience

2021 – current Professor SRH Mobile University, Germany

2013 – 2020 President Macromedia University Munich, Germany

2010 – 2013 VP for Academic Affairs and Research, MHMK Munich, Germany

2008 – 2013 Dean, MHMK, Munich, Germany

2007 – 2021 Full Professor Media Design and Communication, Macromedia University Munich, Germany

2009 - 2012 International Strategic Advisor, Istituto Europeo di Design (IED) Group, Milan, Italy

2007 - 2009 Chief Academic Officer, IED group, Milan, Italy

2007 – 2009 Professor Monterrey Tecnologico, Monterrey, Design and Theory, Mexico

PhD, University of Plymouth, Planetary Collegium, England

Thesis title: Discursive Designing Theory, Towards a Comprehensive Theory of Design

Supervisors: Prof. Dr. Derrick De Kerkhoeve, Prof. Roy Ascott, Prof. Antonio Caronia, Prof. Mike Phillips

1982 - 1984

Postgraduate Studies, Free Academy in Nuertingen, Germany (painting/graphic and sculpture), Fine Arts degree

1979 - 1982

Undergraduate Studies, University of Applied Sciences, Reutlingen in Cooperation with University of Bremen, Germany, Diploma in Chemistry (Dipl. Ing.)

Jurgen Faust (born 1955 in Germany) is a design professor, researcher who has worked in four different countries, US, Mexico, Italy and Germany as a Professor for Design, Theory and Media as well as an administrative Dean in four countries. He is a co-founder of a private university in Germany,

as well as a developer of many undergraduate and graduate programs in a variety of fields in design. His PhD research was about designing design through discourse within the design community. His research work let him to create a comprehensive theory describing design processes and models.

Over the past decades he has specialized in managing through designing and published about the idea of transferring design methods and processes into the management field.

He was as well teaching design and design theory. He contributed to a variety of books and publications. In addition, he is a practicing researcher, designer, and artist, who showed in many places, including museums and galleries in Europe, Germany, France, England, Italy, Poland and Slovakia as well as the United States.

Jurgen Faust was the President Macromedia University of Applied Sciences in Munich for 8 years and since March 2021 he is a professor at SRH Mobile University Germany where he currently develops a new Design School Design focused on distance education with the master programs in Design Management and UX & Service Design.

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New Books

it is available on www.morebooks.de one of the largest online bookstores. Here's the link to it: https://www.morebooks.de/store/gb/book/design-for-all/isbn/978-613-9-83306-1

ISSN: **2582-8304**

The Ultimate Resource for Aging in Place With Dignity and Grace!

Are you looking for housing options that are safer and more accommodating for independently aging in place? Do you want to enjoy comfort, accessibility, safety and peace of mind – despite your disabilities, limitations and health challenges? The help you need is available in the Universal Design Toolkit: Time-saving ideas, resources, solutions, and guidance for making homes accessible.

This is the ultimate resource for individuals and professionals who want to save time, money and energy when designing, building, remodeling or downsizing a home. The Universal Design Toolkit will help you take the steps to design homes for your clients or yourself while eliminating the costly trial and error challenges you'd inevitably encounter if faced with this learning curve on your own.

Rosemarie Rossetti, Ph.D., teamed with her husband Mark Leder in creating this unique Toolkit. They bring ten years of research, design and building expertise by serving as the general contractors for their home, the Universal Design Living Laboratory– which is the highest rated universal design home in North America.

Within the Toolkit's 200 richly illustrated pages, you'll find: Insights that distinguish *essential* products, services and resources from the *unnecessary*.

Proven, realistic tips for finding the right home.

Home features you need to look for. Nothing is assumed or left out.

Handy home checklists and assessments.

Interview questions to help you hire industry professionals with knowledge and experience.

Photographs that provide a frame of reference to inspire, clarify and illuminate features andbenefits.

Valuable resources to save you time, money and energy.

Helpful sources of funding.

Space planning dimensions for access using assistive devices such as wheelchairs andwalkers.

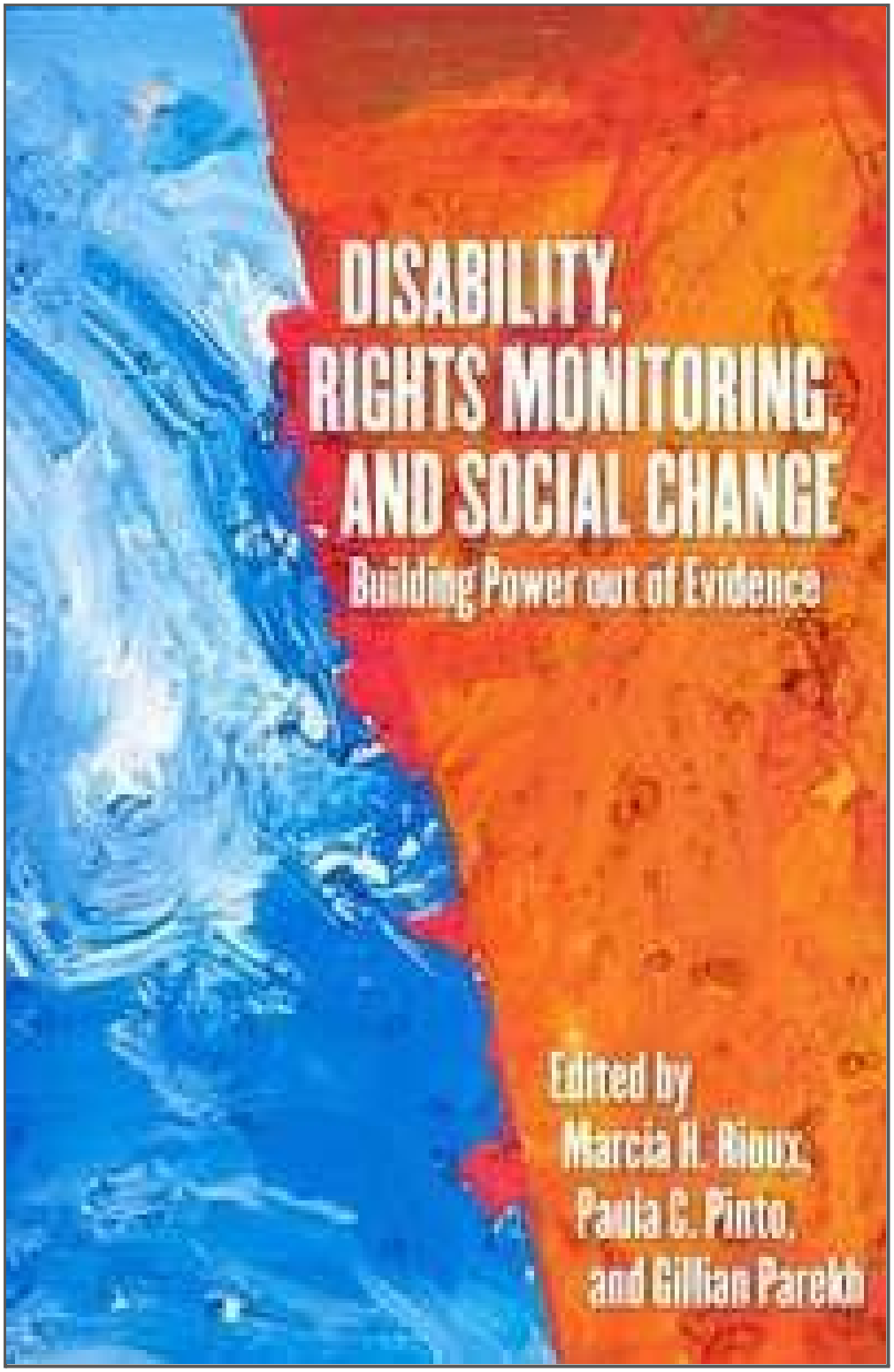
And so much more!

If you want useful, dependable advice and easy to implement ideas from respected experts who know the ropes, you'll love Rossetti and Leder's perspective. As a speaker, author and consultant who uses a wheelchair, Rossetti has helped hundreds of people design their ideal homes. Now her comprehensive Toolkit is available to help and support you!

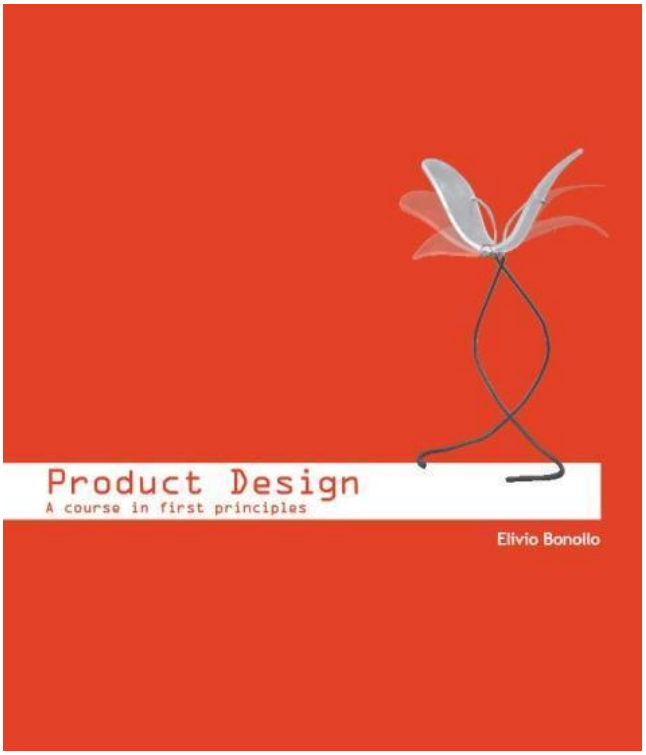
Get the Universal Design Toolkit now to start your project!

ISSN: **2582-8304**

Disability, Rights Monitoring and Social Change:



New Update: ELIVIO BONOLLO (2015/16) PRODUCT DESIGN: A COURSE IN FIRST PRINCIPLES



Available as a paperback (320 pages), in black and white and full colour versions (book reviewed in Design and Technology Education: An International Journal 17.3, and on amazon.com).
The 2018, eBook edition is available in mobi (Kindle) and ePub (iBook) file versions on the amazonand other worldwide networks; includingon the following websites:
ePubversion:www.booktopia.com.au
https://www.booktopia.com.au/ebooks/product-design-elivio-bonollo/prod9781784562946.html
mobi (Kindle versions):www.amazon.in
https://www.amazon.in/Product-Design-Course-First-Principles-ebook/dp/B07FNV2F4L/ref=sr_1_1?ie=UTF8&qid=1532999395&sr=8-1&keywords=Product+Design%3A+A+course+in+first+principles
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READING HINTS: ePub files can be read with the iBook app on Apple MacBook/iPad devices; ePub files can also be read on Desktops PCs, Laptops and Surface devices using readers such as the Microsoft *freda*ePub reader. The Kindle (mobi file) reader isflexible and suitable for reading the eBook on PCs; Kobo readers can also be used to read ePub files on MacBook and iPad. All formats are very interactive with very good navigation.

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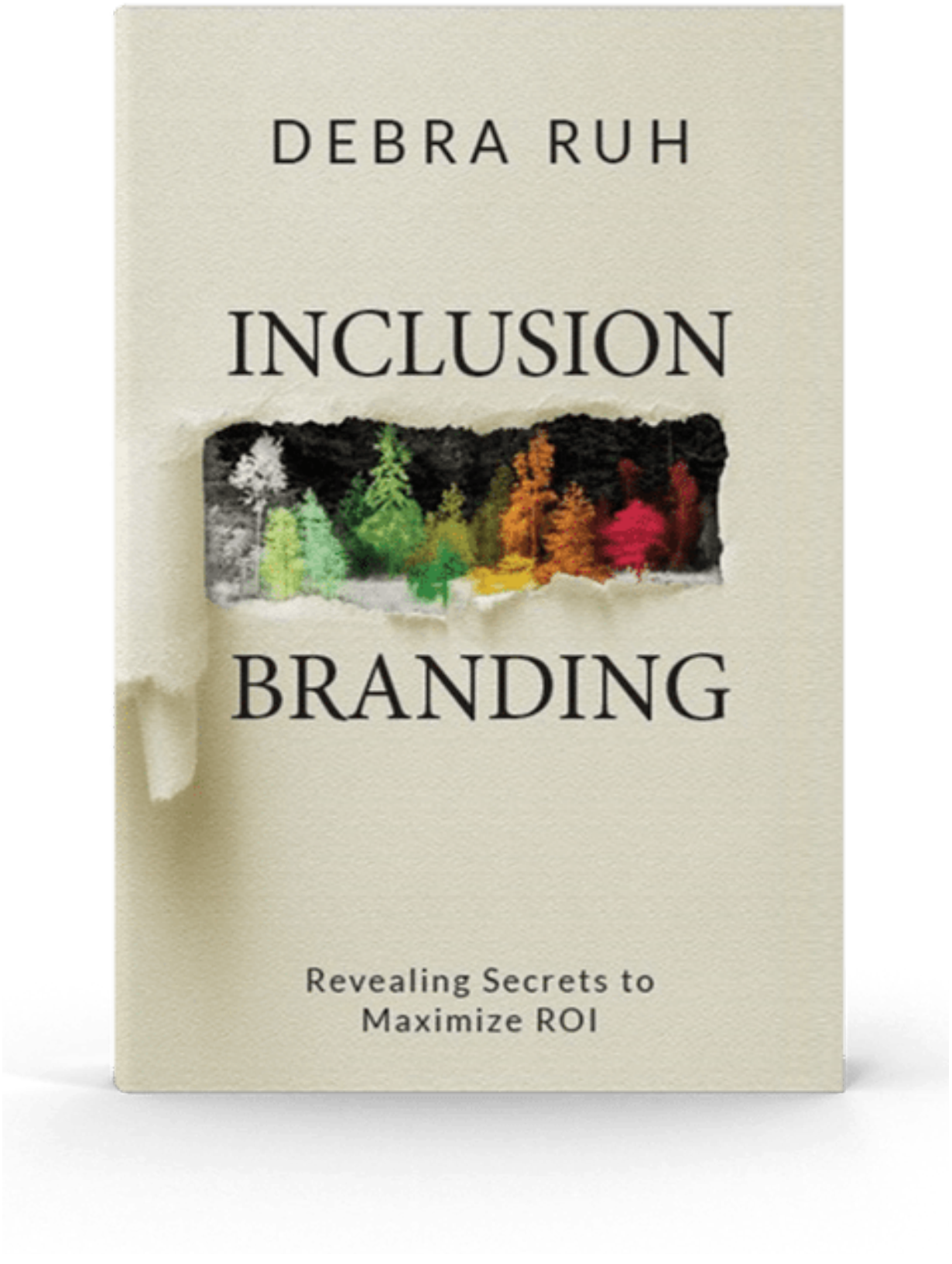

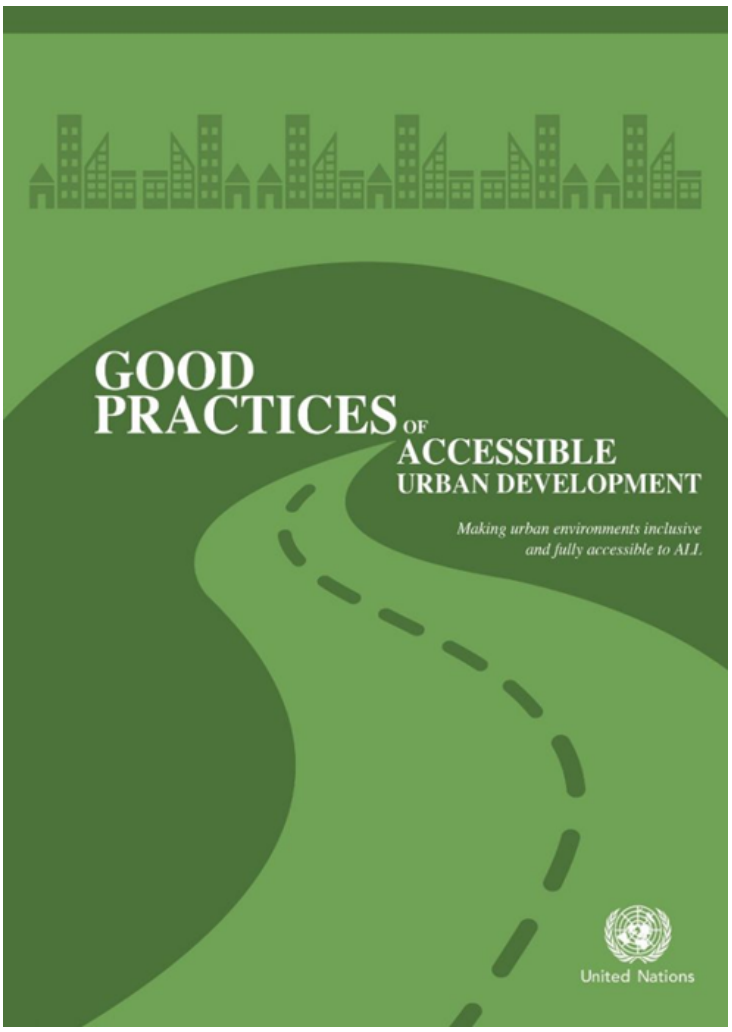

In light of the forthcoming United Nations Conference on Housing and Sustainable Urban Development (HABITAT III) and the imminent launch of the New Urban Agenda, DESA in collaboration with the Essl Foundation (Zero Project) and others have prepared a new publication entitled: “Good practices of accessible urban development”.

The publication provides case studies of innovative practices and policies in housing and built environments, as well as transportation, public spaces and public services, including information and communication technology (ICT) based services.

The publication concludes with strategies and innovations for promoting accessible urban development.

The advance unedited text is available at:http://www.un.org/disabilities/documents/desa/good_practices_urban_dev.pdf

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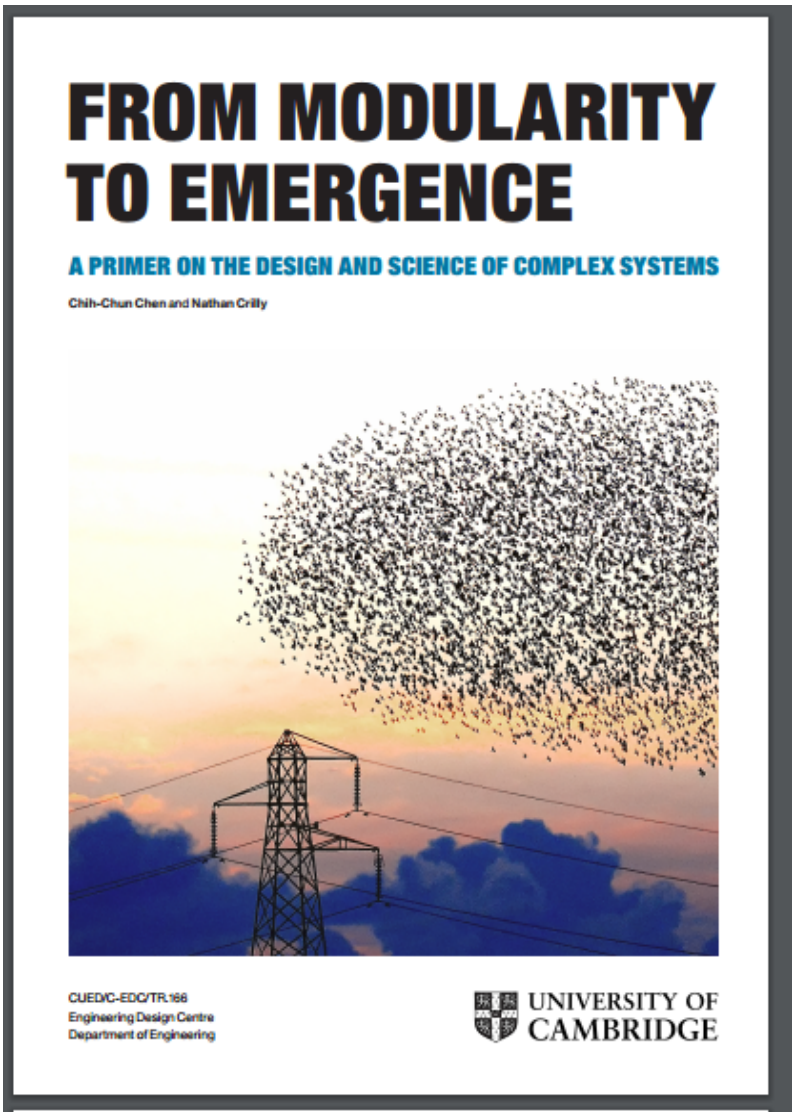


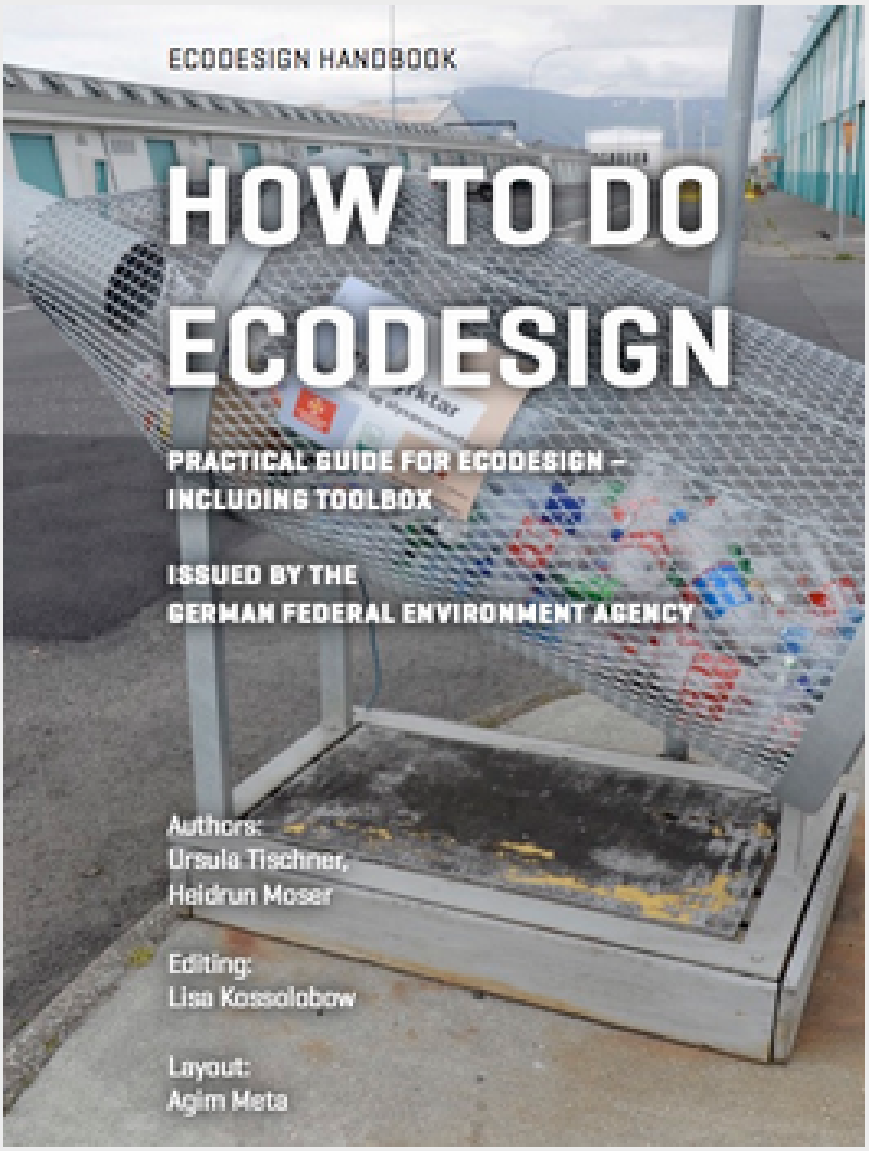
Dr Chih-Chun Chen and Dr Nathan Crilly of the Cambridge University Engineering Design Centre Design Practice Group have released a free, downloadable book, _A Primer on the Design and Science of Complex Systems_.
This project is funded by the UK Engineering and Physical Sciences Research Council (EP/K008196/1).
The book is available at URL: http://complexityprimer.eng.cam.ac.uk

ISSN: **2582-8304**

Changing Paradigms: Designing for a Sustainable Future

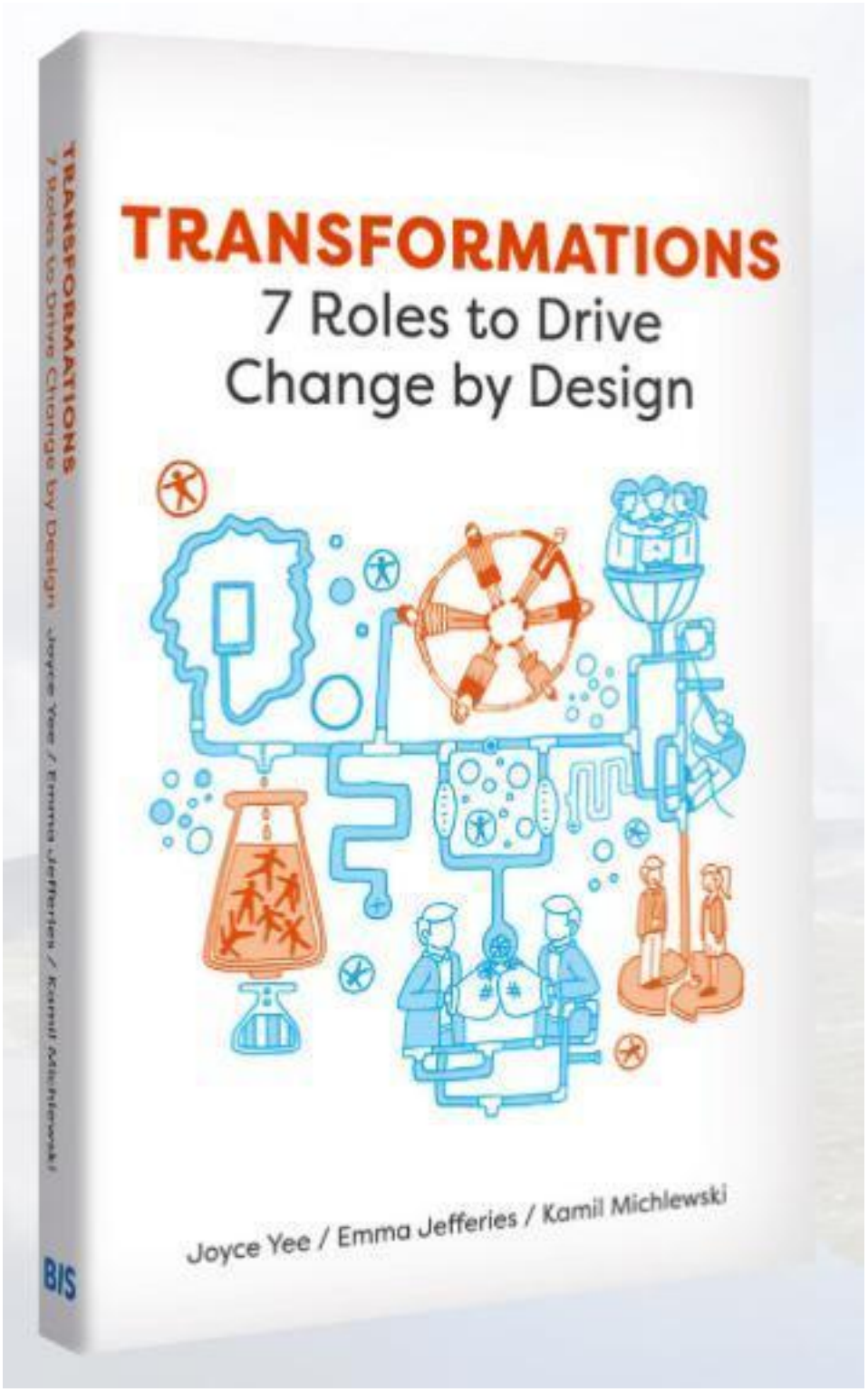
ISSN: **2582-8304**

New iBook / ebook: HOW TO DO ECODESIGN



Practical Guide for Ecodesign – Including a Toolbox
Author: Ursula Tischner

ISSN: **2582-8304**



ISSN: **2582-8304**

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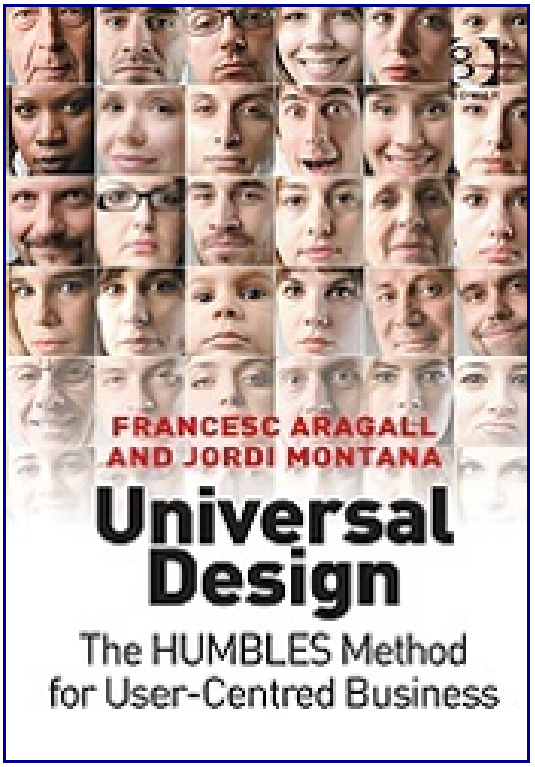
Universal Design: The HUMBLES Method for User-Centred Business



“Universal Design: The HUMBLES Method for User-Centred Business”, written by Frances Aragall and Jordi Montaña and published by Gower, provides an innovative method to support businesses wishing to increase the number of satisfied users and clients and enhance their reputation by adapting thei rproducts and services to the diversity of their actual and potential customers, taking into account their needs, wishes and expectations.

The HUMBLES method (© Aragall) consists of a progressive, seven-phase approach for implementing Design for All within a business. By incorporating the user’s point of view, it enables companies to evaluate their business strategies in order to improve provide an improved, more customer-oriented experience, and there by gain a competitive advantage in the marketplace. As well as a comprehensive guide to the method, the book provides case studies of multinational business which have successfully incorporated Design for All into theirworking practices.

According to Sandro Rossell, President of FC Barcelona, who in company with other leading business professionals endorsed the publication, it is “required reading for those who wish to understand how universal design is the only way to connect a brand to the widest possible public, increasing client loyalty and enhancing company prestige”. To purchase the book, visit the Design for All Foundation website.

ISSN: **2582-8304**

Appeal

ISSN: **2582-8304**

News

1. Partnering with persons with disabilities toward an inclusive, accessible and sustainable post-COVID-19 world

Armida Salsiah Alisjahbana,

Under-Secretary-General of the United Nations

As the world observes the International Day of Persons with Disabilities today, we honour the leadership of persons with disabilities and their tireless efforts to build a more inclusive, accessible and sustainable world.

At the same time, we resolve to work harder to ensure a society that is open and accommodating of all.

An estimated 690 million persons with disabilities, around 15 per cent of the total population, live in the Asia-Pacific region.

Many of them continue to be excluded from socio-economic and political participation.

Available data suggests that persons with disabilities are almost half as likely to be employed as persons without disabilities.

They are also half as likely to have voted in an election and are underrepresented in government decision-making bodies.

Just about 0.5 per cent of parliamentarians in the region are persons with disabilities.

Women with disabilities are even less likely to be employed and hold only 0.1 per cent of national parliament positions.

One of the main reasons behind these exclusions is a lack of accessibility.

Public transportation and the built environment in general — including public offices, polling stations, workplaces, markets and other essential structures — lack ramps, walkways and basic accessibility features.

Accessibility, however, goes beyond the commonly thought of physical structures.

Barriers to access to services and information and communication technology must also be removed, to allow for the participation of persons with diverse types of disabilities, including persons with intellectual disabilities and hearing and vision impairments.

The COVID-19 pandemic and related lockdowns has exacerbated existing inequalities.

Many persons with disabilities face increased health concerns due to comorbidities and were left without access to their personal assistants and essential goods and services.

As much of society moved online during lockdowns, inaccessible digital infrastructure meant persons with disabilities could not access public health information or online employment opportunities.

Despite these challenges, persons with disabilities and their organizations were among the first to respond to the immediate needs of their communities for food and supplies during lockdowns in addition to continuing their long-term work to support vulnerable groups.

ESCAP partnered with several of these organizations to support their work during the pandemic.

Samarthyam, a civil society organization in India led by a woman with disabilities, has trained many men and women with disabilities to conduct accessibility audits in their home districts.

With these skills, they are becoming leaders and advocates in their communities, working towards improving the accessibility of essential buildings everywhere.

Another ESCAP partner, the National Council for the Blind of Malaysia (NCBM), is working to improve digital accessibility by training a group with diverse disabilities in web access auditing, accessible e-publishing and strategic advocacy.

NCBM hopes to support participants in forming a social enterprise for web auditing and accessible publishing, creating employment opportunities and enabling persons with disabilities to lead efforts to improve online accessibility.

Women and men with disabilities have been leaders and champions to break barriers to make a difference in Asia and the Pacific.

Today, ESCAP launches the report “Disability at a Glance 2021:

The Shaping of Disability-inclusive Employment in Asia and the Pacific.”

The report highlights some innovative approaches to making employment more inclusive, as well as recommendations on how to further reduce employment gaps.

Adjusting to a post-COVID-19 world presents an opportunity for governments to reassess and implement policies to increase the inclusion of persons with disabilities in employment, decision making bodies and all aspects of society.

Accessibility issues impact not only persons with disabilities but also other people in need of assistance, including older persons, pregnant women or those with injuries.

Implementing policies with universal design, which creates environments and services that are useable by all people, benefits the whole of society.

Governments should mainstream universal design principles into national development plans, not only in disability-specific laws and policies.

As a global leader in disability-inclusive development for over 30 years, the Asia-Pacific region has set an example by adopting the world's first set of disability-specific development goals in the Incheon Strategy to "Make the Right Real."

Meeting the Incheon Strategy goals will require governments to intensify their efforts to reduce barriers to education, employment and political participation.

At ESCAP, we know that achieving an inclusive and sustainable post-COVID-19 world will only be possible with increased leadership and participation of persons with disabilities.

To build back better — and fairer — we will continue to strengthen partnerships with all stakeholders so together we can "Make the Right Real" for all persons with disabilities.

(Courtsey telegraphnepal.com)

2. Universal Design faculty course redesign grant awarded

The Teaching and Learning Commons, in partnership with the Office of Accessibility Services, offered its first round of Universal Design Faculty Course Development Grants this summer. These grants include a stipend of $3,500 to support WVU faculty as they design or redesign courses to meet the principles of Universal Design of Learning.

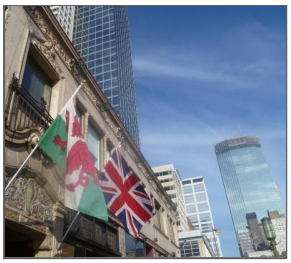
The grants were awarded to the following instructors:

- Samantha Ross, assistant professor, College of Physical Activity and Sport Sciences
- Kim Floyd, associate professor, College of Education and Human Services
- Lisa Weihman, associate professor, Eberly College of Arts and Sciences
- Pawan Jain, assistant professor, Chambers College of Business and Economics
- Christina Glance, doctoral student and graduate teaching assistant, College of Education and Human Services
- Jamison Conley, associate professor, Eberly College of Arts and Sciences
- Elizabeth Puette, associate professor, School of Dentistry

Recipients will showcase their work at two upcoming events, a forthcoming professional development workshop hosted by TLC, which will be announced in the fall or spring, and at Celebrate 2022.

Staff from TLC and OAS are available as members of each instructor's course design team, providing consultations and developmental support throughout the design process. Curated resources and Q&A sessions are available to help instructors explore UDL principles, and OAS provides transcription and captioning for audio and video content, as needed.

(Courtsey: Mounatianeernews)



UD 2021

A! Aalto University

FIFTH INTERNATIONAL CONFERENCE ON UNIVERSAL DESIGN

June 9 - 11 2021 at Aalto University, Espoo

GET READY TO CELEBRATE GREAT DESIGN!

As restrictions start to ease across Australia we can't wait to celebrate the very best in design and innovation with our 2021 Good Design Award Winners. Booked for Fri 17 September at The Star in Sydney, this year's Good Design Awards Ceremony will be one you don't want to miss!

We think our design community deserves an extra special celebration this year, so save the date and get your entries in!

ENTER GOOD DESIGN AWARDS

ISSN: **2582-8304**

berkeley prize

BERKELEY PRIZE 2022 LAUNCHES IN ONE MONTH

This year's topic:

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Applying Social Factors Research to Architecture

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